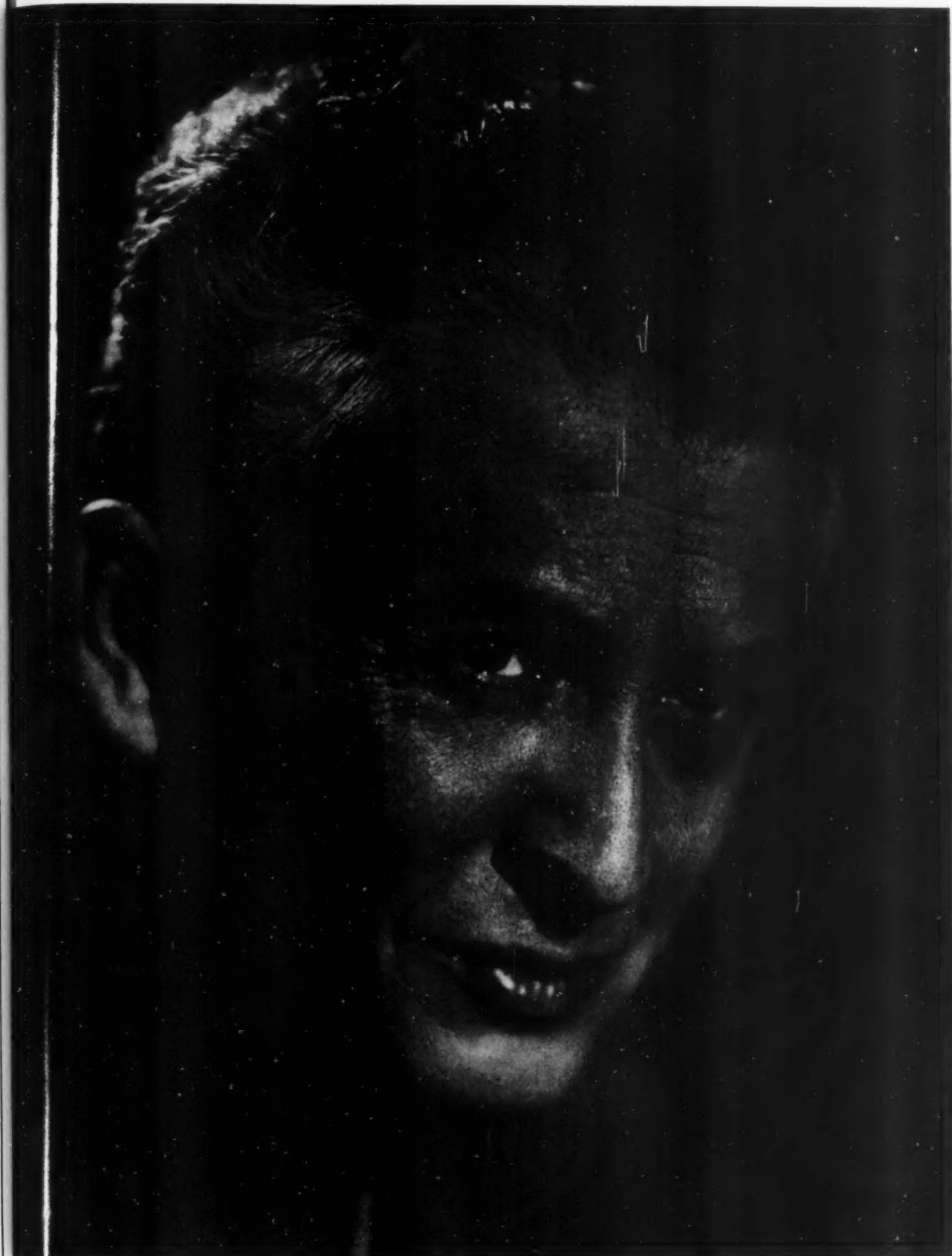


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# MUSICAL AMERICA

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VLADIMIR GOLSCHMANN



# THE NEW YORK SINGING TEACHERS' ASSOCIATION

Founded in 1906

(NYSTA)

Incorporated under the laws of the State of New York

*The New York Singing Teachers' Association takes pride in presenting a concise and comprehensive list of precepts, arranged from its constitution and code of ethics, which are designated here as*

## *Seven Principles*

of

THE NEW YORK SINGING TEACHERS' ASSOCIATION

To maintain a standard for the teaching of singing based upon fundamental physical laws, and to instil a comprehension of the values of human emotions, rationally integrated, for the communication of thought in singing.

To foster and advance the use of the English language thus to establish it in its rightful place among the languages of the world for singing.

To create and administer a code of ethics governing the

relationship between teacher and student and all relationships pertinent to their art.

To develop understanding, cooperation and good fellowship among its members.

To extend the boundries of influence by constantly widening the scope of related activities in the profession of singing.

To maintain a consistent standard of quality and usefulness in all of its activities.

To encourage a vigilance among teachers of singing for the protection of their mutual interests.

*In addition to its stimulating monthly meetings the Association is engaged in a diversified program of objectives which substantiate and crystallize its aims. The benefits accruing from these are both self-evident and highly rewarding. At present the Association is engaged in*

## *Seven Principal Activities*

Young Artist Auditions and Recitals

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Little Festival of American Song

The Choral Group

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And

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*The New York Singing Teachers' Association has two categories of membership, Active and Associate. For information concerning the requirements for membership in either category, write to Registrar, 853 Seventh Avenue 11A, New York 19, N. Y.*

# NEW YORK CITY OPERA

**Company restricts repertoire  
to sixteen operas based on  
"public interest and demand"**

By RONALD EYER

THE New York City Opera opened its fall season at the City Center on Sept. 9 with a revival, after a two-year interval, of "Aida". An economy wave, which has knocked out all thought of novelties or new productions at the Center this season, prevented any restudy or important changes of staging of the Verdi work, but it did introduce a new Aida, Frances Yeend, and a new Radames, Giorgio Cocolios-Bardi, Italo-Greek tenor, first heard in this country at the Cincinnati Zoo Opera last summer.

Miss Yeend proved a most proficient slave-princess, vocally. She produced her voice artfully; she had a lovely mezza-voce technique; the clarity and color of many of her top tones were sheer beauty, and she departed herself decorously. More passion and less restraint are needed developments of her characterization, which should come with repetition.

Gloria Lane, possessor of one of the finest voices in the company, continues to grow from season to season. Her Amneris is now a figure of authority and dimension adorned by a vocal organ of heroic volume and brilliance. More dynamic variety would add much to her style. Lawrence Winters (Amonasro), Norman Treigle (King), and William Wilderman (Ramfis) also have added to their stature. Messrs. Treigle and Wilderman now deliver their largely declamatory lines with an impressiveness born of conviction. Mr. Winters' Ethiopian potentate continues to be one of his most power-

ful creations—impassioned but dignified, and sung—not growled nor shouted.

Estimates of Mr. Cocolios-Bardi's value to the company must await later appearances. Obviously nervous, he had major difficulties with control and support during his "Celeste Aida" which he did not completely overcome later on. Some ringing fortissimos at the top of his scale did not compensate for peculiarities of phrasing and diction and shortness of breath in the long line. Also, his diminutive figure, despite built-up shoes, made Radames an almost impossible assignment for him.

The production itself was undistinguished. Taking courage, perhaps, from the shallow-stage productions at Hamburg, the City Center astonished everyone by undertaking one of the most spectacular of operas with its spectacularly limited facilities. The result, particularly in the Triumphal Scene, is cramped, dwarfed and anticlimactic. With a little firmer and more imaginative stage direction from Glenn Jordan, however, the handling of important little things, like the movements of the choruses, the priests, the soldiers, the slaves, etc., could have been far less amateurish. Some thought clearly had gone into Sophie Maslow's choreography for the dancers, led by Beatrice Seckler and Donald McKayle, and they moved with surprising freedom and energy within close quarters. Joseph Rosenstock conducted briskly and persuasively. His chorus, however, could have

(Continued on page 21)



Robert Lackenbach

Yola Casselle, Rosanna Carteri (center), and Lorenzo Alvary in a scene from "The Portuguese Inn", by Cherubini, as produced by the San Francisco Opera

## San Francisco Opera Introduces Cherubini's The Portuguese Inn

By MARJORY M. FISHER

NOW that the San Francisco Opera has passed the midway point in its home schedule, with but one of its new productions ("Joan at the Stake") to come, it appears that certain deductions can safely be made.

Artist-wise, the "discovery" of the season has been Rosanna Carteri, soprano. Casting of minor roles has been uncommonly good and has raised the standard of the productions. If one could name only one star for the series, it would certainly be Pierre Monteux, who appeared for the first time with the company—though long the conductor of the San Francisco Symphony in other years. The first "Turandot" was the finest over-all production thus far, with "La Bohème" as runner-up. New productions of unfamiliar operas drew better than popular favorites; for example, "Butterfly", "Lucia" and "La Bohème" failed to sell out even one performance.

As reported in the last issue, Mado Robin did much to redeem the bad impression she created on the opening night. Her Lucia and second Gilda stuck more faithfully to the vocal script. And once she had discarded her ill-fitting blonde wig and appeared with her own black hair, she made an attractive heroine. Though Jan Peerce carried "Lucia" honors by singing and acting the role of Edgar in his best manner, with beautifully suave and facile phrasing in his vocal line, Miss Robin won due recognition for her Mad Scene, the most convincingly acted and best sung of any of her assignments. Frank Guarrera gave good voice and fervor, but not much conviction, to Henry Ashton. Nicola Moscona, in exceptionally good voice this season, was a handsome Raymond. Cesare Curzi's Lord Arthur Bucklaw was such a Prince Charming as to render his murder by Lucia on the marriage night incredible.

Elinor Warren was an impressive-sounding and good-looking Alice. Norman Assandri, as Norman, completed a cast that showed nary a kilt. Only the ballet was costumed in Scottish fashion, and it incidentally brought life and spirit to the performance. Conducting for the first time here, Ernesto Barbini made a favorable impression. But the cast sang to him too much of the time, instead of to each other.

Greater theatrical impact came with Strauss's "Salome", preceded by Cherubini's "The Portuguese Inn", the latter presumably having its American premiere. Gaily and colorfully staged in a manner patterned after the old *commedia dell'arte*, viewed from modern perspective, the novelty made entertaining fare. Musically, it had much of the Mozartean spirit. The story concerns a young woman who runs away from her guardian to join her sweetheart. The innkeeper of the title and his porter meddle sufficiently so that the guardian finds her and her maid before the lover and his servant come to the rescue. But all ends happily.

Glauco Curiel conducted with animation and expert care. Carlo Piccinato's staging was interesting and amusing. The costumes and set by Harry Horner were a riot of color. Miss Carteri made a charming heroine and sang the florid music appealingly. Mr. Curzi lent credibility to the role of the lover.

Alessio De Paolis' porter was somewhat akin to a Chinese theater property man. He whisked curtains up, properties on, with mere gestures. His song and action were well contrived for comedy effect, with no hint of slapstick. Ralph Herbert's portrayal of the guardian stopped the show. His was a character out of Molière, and the most delightful this singer has provided for us, vocally as well as pictorially. Lorenzo Alvary

(Continued on page 20)

Ben Mancuso, Impact



Joseph Rosenstock, general director of the New York City Opera, with four sopranos heard in leading roles for the first time during the company's opening week: from the left, Sarah Fleming (Micaëla), Susan Yager (Rosalinda), Marguerite Willauer (Countess Almaviva), and Frances Yeend (Aida)



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## Potent Group Attractions Lead Off Season

THE current music season had barely got under way when the continuing impact upon the American public of the group, or ensemble, attraction was again demonstrated in spectacular fashion.

The first phenomenon was the Obernkirchen Children's Choir which instantly won the hearts of capacity audiences not only in New York's formidable Town Hall, but also in Washington, D.C., Chicago, Cleveland, Milwaukee and other communities, big and small, as far west as Minnesota. "Angels in Pigtales", as Dylan Thomas dubbed them, they came to America on a double mission—to raise funds for an orphanage in their home town, a village near Hannover, Germany, and to let America hear what is being done today to carry on the musical heritage among its youth of a war-torn, but regenerate, country.

After appearing on a popular television show, the children have sung before sold-out houses in 35 cities where they were not infrequently heralded on the front pages of local newspapers. They broke a ten-year box-office record in Washington, D.C., and popular acclaim demanded five performances in Manhattan's Town Hall, with yet another in the New York area scheduled for the Brooklyn Academy of Music.

Scarcely had the Obernkirchen youngsters made their triumphal entry when the Concertgebouw Orchestra of Amsterdam landed on these shores to demonstrate before American audiences the prowess of one of Europe's most renowned symphonic organizations. Again success was instantaneous, and the distinguished body of Netherlands musicians, under the alternating conductorship of Eduard Van Beinum and Rafael Kubelik, has proceeded from one critical and popular success to another as it rolls along, via bus-caravan, through our Eastern and Central states.

Later on in the season, we shall be greeting the Berlin Philharmonic under its celebrated conductor, Wilhelm Furtwangler. There is no reason to suppose that this noted orchestra (like the Concertgebouw, now well known to a host of American music-lovers by way of LP recordings) will not be an attraction of equal poignance for the rapidly expanding public that likes its music in the ensemble format.

We need not mention the success of the newly constituted Ballet Russe, the Old Vic "Midsummer Night's Dream" company, and other fine touring troupes to further emphasize the wide-spread and enthusiastic reception with which worthwhile attractions of the group genre are being received by the musical public.

## A Barrier Is Broken

THE Metropolitan Opera Association, in its engagement at long last of Marian Anderson to sing the role of Ulrica in Verdi's "A Masked Ball" this season, has happily broken with its previous tradition. This is so not only because she is an ornament to the singing profession, but because no one of her exact qualifications could be found elsewhere.

While the Metropolitan cannot be said to have taken any avowed stand on the matter of racial discrimination, it was notable that no singer of Miss Anderson's race had appeared on its roster, although it has had as première danseuse for three seasons the able Negro dancer Janet Collins. This situation was in contrast to the New York City Opera, which has engaged Camilla Williams, Lawrence Winters, Lucretia West, and others, and certainly to many noted operatic organizations abroad, which have assigned leading roles to such artists as Anne Brown, Mattiwilda Dobbs, Leonora Lafayette, and numerous others. The concert world has seen unusual triumphs by singers including Miss Anderson, Roland Hayes, Dorothy Maynor, Ellabelle Davis, Carol Brice, Leontyne Price, Adele Addison, Inez Matthews, Aylene Dumas Lee, Todd Duncan, William

Warfield, and Kenneth Spencer, to mention only a few in the serious music field. The time was indeed ripe for the leading American opera house also to open its portals to the best Negro artists.

The point must be made that, in inviting Miss Anderson to sing her first stage role, the Metropolitan did not make a place for her by any unusual effort. It was genuinely doing a service to its subscribers, both because of this artist's eminence, and because it needed a singer to fill this particular role. Moreover, the management could not have been unaware of the public interest that this engagement would arouse, and it must be said that the company has never been averse to creating box-office "draws" when it could.

So now the augury is a happy one, for—once the ice has been broken—there is nothing to prevent some other interesting singers of the same race, who have won success in Europe and in this country, to tread its hallowed boards.

The impress of Negro genius is so strong on many of the annals of American folk and art song that the formal art of the lyric stage should long ago, in this country, have taken cognizance of it.

## On The Front Cover

VLADIMIR  
GOLDSCHMANN



CURRENTLY entering his 24th year as conductor of the St. Louis Symphony, Vladimir Golschmann first established himself on the podium as director of the Concerts Golschmann in Paris in 1919. He was then 26. The following year he conducted for Diaghileff's Ballet Russe, and subsequently for Pavlova and Loie

Fuller. It was also in 1920 that he conducted the premiere of the Milhaud-Cocteau "Le Boeuf sur le Toit" at the Comédie des Champs-Élysées. (This work is included in one of Mr. Golschmann's recent recordings for Mercury.) He made frequent guest appearances with the Paris Symphony and other French orchestras during the 1920s, as well as in this country with the New York Symphony and the St. Louis Symphony. Since 1931, when he was engaged permanently in St. Louis, he has toured extensively with his own orchestra and as guest conductor with every major ensemble in the country. He also returned to Europe for conducting assignments during the past year. Besides holding the rank of Officer of the French Legion of Honor, he has been awarded honorary degrees by the University of St. Louis and the University of Missouri, at Columbia, Mo. (Photograph by Editta Sherman, New York.)



# BRITTEN PREMIERE

## Venice Festival gives new opera based on Henry James story "The Turn of the Screw"

By CHRISTINA THORESBY

THE most important event at the Venice Festival of Contemporary Music this year was the presentation by the English Opera Group of Benjamin Britten's new opera, "The Turn of the Screw", on Sept. 14. It had been commissioned by Venice for last year's festival, but was postponed for a year as a result of the composer's commitments in England for the Coronation celebrations.

A new opera by Britten is always an event of importance. For some years now, all but his most ardent admirers have been dubious about various phases of his operatic development, despite the immediate impact of "Peter Grimes" and the transparent texture of the experimental "The Rape of Lucretia". But any misgivings that we may have had about the outcome at Venice this year happily proved to be without foundation. With "The Turn of the Screw", Britten has produced a work of international appeal. The performances in Venice were a triumph for all concerned.

### Best Since "Peter Grimes"

I personally find this his most satisfying opera since "Peter Grimes". The dramatic treatment of Henry James's ambiguous story is both sensitive and convincing, the more so, perhaps, because it does not attempt to weigh the issues and force us to any definite conclusion. All the psychological analyses that have been submitted as possible explanations of the tale are equally valid, and also inconclusive, when applied to Britten's opera. But from this very inconclusiveness there emerges with undeniable force the realization of the unresolved struggle between good and evil, or more precisely between innocence and guilt, which has been the central theme of almost all of Britten's operas. In "The Turn of the Screw" we again find not the ultimate triumph of good, but the sacrifice of innocence.

On reading through Myfanwy Piper's libretto, one would hardly suspect the effectiveness of the growing tension and dramatic development of the opera, which are essentially to be found in the way the composer has handled the text. This seems to point to a very close collaboration between composer and librettist.

The music is highly evocative of the world of ghosts, and the hidden

desire and struggle that surround the two children and their governess. The themes are closely knit and developed with exquisite color and counterpoint. Britten understands instinctively the possibilities and limitations of the English voice, which he exploits to the full. The writing for the five soprano voices and one tenor brings unexpected variety to a predominance of the treble register.

Ingeniously constructed and scored for a chamber orchestra of fifteen instruments, the opera opens with a short prologue. The sixteen scenes that follow (divided into two acts of eight scenes each, played without a break) are each preceded by an orchestral interlude. These interludes, which form a theme with fifteen variations, could presumably be lifted bodily from the opera and performed in concert form.

The basic décor, which has a variety of shifting detail, has been devised by the well-known English painter John Piper. His distinctive designs and sombre colors admirably enhance the atmosphere of the story. Basil Coleman's production was faultless, and the singing and diction admirable.

Two new stars emerged. The beautiful, sensitive voice and performance of Jennifer Vyvyan in the role of the Governess, and the moving, serious charm and flute-like voice of twelve-year-old David Hemmings in the part of Miles, were perfect. Both won the unbounded admiration of the Italian public and critics. Peter Pears as Quint's Ghost and Joan Cross as Mrs. Grose gave the highly satisfying performances that one would expect from such experienced artists. Mr. Pears's suave vocalizations could not have been bettered. Arda Mandikian, who sang Miss Jessel, also showed a fine soprano voice. Olive Dyer, as Flora, gave a convincing performance of a little girl.

There were, of course, some dissenters who either did not like Britten's idiom or found the atmosphere of the story noxious, but the over-all success was unquestioned. The composer, who conducted, was given an ovation by the public.

Unlike preceding years, the Venice Festival this year was given over entirely to twentieth-century music. The seventeenth- and eighteenth-century Venetian music and operas, which had always been a



Above: Scene from "The Turn of the Screw", at Venice, with Jennifer Vyvyan at stage center. Right: Miss Vyvyan, the composer, and David Hemmings after a dress rehearsal



©Giacomelli

palatable and interesting feature of the festival—the sugar to coat the contemporary pill, as it were—were all absorbed this year by the musical activities on the Isle of San Giorgio in July and August.

The opening concert this year was devoted to Bartok. Louis Kentner gave a masterly performance of the Third Piano Concerto. Sergiu Celibidache conducted an excellent rendering of the "Roumanian Dances", but in the Concerto for Orchestra, by far the most important work on the program, he was inclined to break up and distort the flow of the music, which speaks so eloquently if handled with more straightforwardness.

### Bernstein's "Symposium"

The collaboration of Leonard Bernstein and Isaac Stern in a performance of Bernstein's new Serenade, for violin, strings and percussion, inspired by Plato's "Symposium", was, for me at any rate, delightful and refreshing. I suspect that some criticism in Venice would not have been so severe if the names of Plato and other Greek philosophers had been left out of the program. But obviously many persons with preconceived ideas about such matters, and overlooking the fact that the word "symposium" implies a drinking party as well as after-dinner conversation, were not prepared to assess on their own merits the exuberant jazz themes in the final movement, the lilting rhythms of the more lyric sections, and the mischievous little presto. If the Serenade is inclined to be eclectic, it has unity and is shaped and chiseled with a vitality and original charm that seem to be typical of many of Bernstein's scores. The continuity and development of the counterpoint to some delightful themes are handled brilliantly, and, with the exception of the slow open-

ing of the last movement, which seemed to me to drag a little after the Adagio, the five movements are well balanced. The composer could hardly have found a finer exponent for the violin part in this work than Isaac Stern.

Mr. Bernstein conducted, too, a new Sinfonia Breve by Bruno Bettinelli, a capable and serious young composer from Milan, who has been considerably influenced by Bartok; also the Fourth Symphony of Walter Piston.

There was an attractive and rhapsodic Flute Concerto by Virgil Thomson, brilliantly performed by Elaine Shaffer under the direction of Nino Sanzogno. Mr. Sanzogno also conducted Milhaud's Harp Concerto, written for and played by Nicanor Zabaleta, and an enigmatically abstract improvisation by Bruno Maderna, Venetian twelfth-century, who always provokes the noisy rivalry of his adherents and detractors, to his own delight and the amusement of the rest of the public.

Lydia Stix brought a touch of glamor as well as fine musicianship to the chamber-music concerts when she sang several groups of songs by Webern, mainly settings of poems by Stefan George. Quiet, bearded Viktor Sokolowski, follower of Josef Matthias Hauer, expounded his Viennese master's mystic and "medicinal" music theories on the harpsichord (the "medicine" proving too insipid for most of the listeners).

The Redditi Trio from Switzerland played quartets by Willy Burkhard (conventionally lyric), Sandor Veress (vigorously Bartokian with rhythms beaten on the back of the fiddles), and Laszlo Lajtha (a pretty but banal pastiche on the theme of "The Seasons").

Guido Cantelli conducted a  
(Continued on page 14)

# Philharmonic Launches Season; Orchestras in Other Cities Bow

THE New York Philharmonic Symphony began its 113th season on Oct. 7 in Carnegie Hall with a program consisting of Weber, Bach and Wagner, in that order. Conductor Dimitri Mitropoulos led off with the Overture to "Der Freischütz", a work that he evidently has not conducted in its natural habitat since his conception wanted the necessary theatrical atmosphere, continuity of movement and cumulative dramatic excitement. The long horn introduction seemed pompous and interminable, but it was merely too slow.

There followed a transcription by Mr. Mitropoulos of the Bach Fantasia and Fugue in G minor. This made out rather better because Mr. Mitropoulos knew precisely what he required from the players and got it. Apparently he had an idealized organ in mind when he devised his arrangement, for he brought off quite successfully some mixture, two-foot coupler, reed-chorus and salicional effects—there was even a Vox Humana passage! — but, as usual in such matters, the calf was fattened too prodigiously and became a monster of quite unclassical proportions. Furthermore, he took the *ad libitum* connotations of the term, Fantasia, somewhat too literally, especially where the rhythms were concerned.

The entire first act of "Die Walküre" occupied the time from the interval until 10:30 or so. Without going into the multitudinous pros and cons of opera in concert form (as we just now avoided the thousand-nots of Bach transcription), I think we can move quickly to the conclusion that the "Walküre" transposition was not a resounding triumph. Not that it can't be. It just wasn't on this occasion.

For one thing, the musicians of the Philharmonic do not perform this music frequently enough to be thoroughly familiar with it. Consequently they played it perfunctorily when they didn't play it actually inaccurately in some of the trickier

rhythmic figures and in such matters as precision, nuance and balance that require a good bit of rehearsing. They gave what amounted to a quite good reading, nothing more.

The soloists were Astrid Varnay (Sieglinde), Ramon Vinay (Siegmund), and Luben Vichey (Hunding). Of these, Mr. Vichey (better known to most of us as Lubomir Vichegonov), with his rich bass, persuaded me most, and most effectively set the stage. Miss Varnay was lovely of voice but somewhat hampered dramatically by the enforced evening-gown deportment. Mr. Vinay, who has worked hard on the development of his head tones in shifting from baritone to tenor range, acquitted himself very well indeed.

As for Mr. Mitropoulos, he clearly was undecided as to whether he was conducting an opera or a symphonic poem, and he oscillated between those polarities like a magnetized pendulum.

The program was repeated on Friday afternoon and Sunday afternoon. The Bach transcription was not heard in the broadcast of the Sunday concert over Columbia Broadcasting System network, in the resumption for the season of this customary radio series.

—RONALD EYER

## Chicago

WHEN Fritz Reiner appeared on the stage of Orchestra Hall, on October 14, for the opening concert of the Chicago Symphony, there were many in the audience who must have considered this the welcome return of an old friend, despite the fact this is his second season as regular conductor of the orchestra. A large factor in this reaction can be attributed directly to the summer season just past, when the Chicago Symphony did not excel under its guest conductors, with few exceptions. With Mr. Reiner's return, once again



At the season's first Philharmonic-Symphony broadcast concert, on Sunday afternoon, Oct. 10, in which the first act of Wagner's "Die Walküre" was sung, Friedelinde Wagner, his granddaughter, was a guest. From the left, Luben Vichey (Hunding); James Fassett, CBS commentator; Astrid Varnay (Sieglinde); Dimitri Mitropoulos, conductor; Miss Wagner; and Ramon Vinay (Siegmund)

## Amsterdam Orchestra in New York Debut

Concertgebouw Orchestra of Amsterdam, Eduard Van Beinum, conductor, Carnegie Hall, Oct. 13:

Overture to "Der Freischütz"... Weber  
Symphony No. 2.....Henk Badings  
(First performance in America)  
"Daphnis et Chloé" Suite, No. 2. Ravel  
Symphony No. 1, in C Minor... Brahms

To get the inevitable cliché out of the way immediately, let it be recorded that this first Manhattan appearance of the Concertgebouw at the beginning of its first American tour, was definitely a Dutch Treat. Its manner of performance is representative of the finest European tradition of orchestral playing, a tradition that differs considerably from the one that developed in this country with the advent of Stokowski in Philadelphia and Koussevitzky in Boston.

Our orchestras pride themselves on their incredible precision, their almost faceless unanimity in tone texture and purity, and their startling dynamic range. While not eschewing these exciting accomplishments, the Europeans pursue them with less ardor and incline to permit players more individuality in style, timbre and so on. Even uniform bowing among the strings is not always rigidly enforced. The result is a more relaxed, more informal, more natural atmosphere altogether. When the Netherlands came to the stage, one did not feel that they felt they were on dress-parade, but rather that they were simply a group of amiable musicians come together in the course of events to make some music before an interested audience. Their conductor personifies this easy, unostentatious spirit. Mr. Van Beinum always has his scores open before him, he conducts in an undramatic business-like way without baton and he is

not above leaning over and helping the concertmaster adjust his music stand. He indulges in no frenetic, exaggerated theatrics in communicating with his musicians, and he even stops conducting momentarily in spots where his ministrations obviously are not needed.

One quickly fell in love with the Concertgebouw woodwinds, including the horns (especially during the "Freischütz"); admired the mellowness of the brass and the discretion of the percussion; and took pleasure in the singing quality of the low strings. Only the violins left something to be desired in smoothness, solidity and sweep of line. However, it was a miserably hot and humid night in New York, and the atmosphere may have taken its toll of the soprano violins.

There is no need to go into detailed discussion of the familiar program. The Weber Overture was mobile and momentous as it was not when played by the New York orchestra the week before; the Ravel suite was deft and shimmering (thanks again to the woodwinds), and the Brahms had a majesty and a golden color that one identified with Bruno Walter and yet a clarity and rhythmic vitality that suggested Toscanini. The symphony of Henk Badings, one of Holland's foremost contemporary composers, dates from 1932 and is fairly representative of the creative thinking of that period. In three movements, it is dissonant but not atonal, there are some melodic ideas of real contour, and there are variations and other developments of considerable interest. Mr. Badings' music needs some getting used to, and I would want to hear this symphony again before presuming to judge it.

—R. E.

Chicago audiences are hearing music from an orchestra with a bright and shining sound.

Within the group itself there are a number of new members, including five assistant principals: Victor Aitay, assistant concertmaster; Rolf Persinger, viola; Wilfred Kujala, flute; Laurence Thorstenberg, oboe; and Robert Rada, trombone. In addition, Ben Gaskins is a new third flute, Joseph Saunders is new to the cello section, Wayne Barrington is third horn, and James Ross and Sam Denov have been added to the percussion.

Although in outward circumstances this was a traditional opening night, with anticipation manifest in the festive air and aspect of the audience, Mr. Reiner's programming followed little of the usual tradition. He opened with Beethoven's "Leonore" Overture No. 3, it is true, but, rather than follow it with one of the usual monumental symphonies, he offered the friendly elegance of Saint-Saëns's Symphony No. 3.

Even the performance of the latter work was untraditional in the matter of pace. With the adagio introduction, Mr. Reiner set a basic tempo for the whole symphony, apparently deriving the indicated changes for different movements by a process of division or multiplication. The Allegro moderato of the first movement's main body whisked along at a virtuoso clip for the

strings and the winds. Such treatment of a whole work can, and did, lend unity to the score, but it also forced occasional sacrifices. The latter were evident in the slow movement. Here some of the eloquence was lost by the super-imposed faster tempo.

The program concluded with rousing performances of Respighi's "Fountains of Rome", and Ravel's second suite from "Daphnis and Chloé".

The Chicago Symphony Association was left more than \$1,000,000 recently by two spinster sisters, Sarah Cordelia Robson and Alice Robson, who had been subscribers to the orchestra concerts for about fifty years. Little was known of the pair, who lived largely in seclusion and who inherited their wealth from John Robson, a lumberman and grain broker who died 54 years ago.

—LOUIS PALMER

## Boston

THE "joyous season" hereabouts began at 2:15 on the Friday afternoon of Oct. 8, when the Boston Symphony and Charles Munch reassembled on the stage at Symphony Hall. Everything passed in usual course at the opening of the orchestra's 74th season — and the sixth as conductor of Mr. Munch. (Continued on page 32)



# BERLIN FESTIVAL

**New works show trend towards conservatism; some ballet novelties**

By H. H. STUCKENSCHMIDT

**B**ERLIN reduced its festival weeks this year to nineteen days. The occupying nations (United States, England, and France) that from 1951 to 1953 had spent large sums of money and sponsored guest appearances of entire theatrical companies did not participate this year. For the first time, Berlin had to finance this series of representative performances out of its own pocket. In view of this fact, the accomplishment was respectable, if also more cautious than in the old days.

The trend toward conservatism that is becoming stronger in German cultural life made itself felt in the Berlin programs. The Municipal Opera (Stadtische Oper) included scarcely any contemporary works in its repertoire, other than operas that could be heard in other German cities such as Janacek's "Jenufa" and Werner Egk's "Peer Gynt." (In 1951 and 1952, by contrast, the Municipal Opera risked world premieres of works such as Malipiero's "Fantasies Based on Callot" and Boris Blacher's "Preussisches Marchen.")

Instead, the "Ring of the Nibelung" in the great Berlin production was given, with Hans Beirer, Ludwig Suthaus, Margarethe Klose, Helene Werth, and Joseph Herrmann. Direction and musical leadership were in the hands of Heinz Tietjen, who bade farewell to the West Berlin opera in his capacity as *Intendant* with this impressive achievement. In the Brunnhilde roles Margaret Harshaw was less well received than Astrid Varnay in 1953.

## Ebert Takes Reins

Mr. Tietjen's successor is Carl Ebert, who has relinquished his position as professor at the University of Southern California in Los Angeles and his American residence. Mr. Ebert is a native Berliner and was *Intendant* of the Berlin Municipal Opera from 1931 until the beginning of the Hitler era in 1933. In contrast to Mr. Tietjen, Mr. Ebert has made Mozart and Verdi his chief gods as a director and producer.

His first great success during the Berlin Festival Weeks was the guest appearance of the Glyndebourne Opera in Rossini's "La Cenerentola," which Mr. Ebert produced with the help of Vittorio Gui in 1952 and restored to the Glyndebourne repertoire this year with John Pritchard as conductor. It was given twice and received with unparalleled enthusiasm. It is an example of that bright, airy, somewhat parodistic Italian style of comedy that is little known in Germany. With the cosmopolitan en-

semble of Spaniards (Marina de Gabarain as Angelina and Juan Oncina as Ramiro), Italians (Sesto Bruscantini as a stunning Dandini, Alda Noni and Feranda Cadoni as the wicked sisters), and Englishmen (Ian Wallace as an irresistibly comical Magnifico, Hervey Alan as Alidoro) a masterpiece of musical and dramatic art was achieved.

Mr. Ebert's first production with the Berlin ensemble was Verdi's "Nabucco." The famous fifth scene with the chorus of the Jews in captivity on the banks of the Euphrates was the high point of the scenic production, which began rather conventionally but later accumulated powerful effectiveness. Christel Goltz as Abigail was vocally and dramatically the experience of the evening; Marko Rothmüller was an intelligent and intense Nabucco. Artur Rother was a dependable conductor, and the choruses had been brilliantly prepared by Hermann Lüddecke.

Yet one could imagine these great evenings of Verdi or Rossini as tak-

ing place equally easily in Edinburgh or Vienna. The appropriate accent of the Berlin Festival Weeks should fall elsewhere. Berlin's cool and modern, critically stimulating air demands the solution of problems. The location of this city on the border of the Soviet world gives it special obligations to perform. From East Berlin and the Russian zone young people are continually coming to learn about the art, the literature, the music that are scorned there as bourgeois and decadent and that are forbidden.

Works of this sort were provided



S. Enkelmann

by an evening of ballet at the Municipal Opera with choreography by Tatiana Gsovsky. They were commissioned by the Berlin Festival. The better of the two, "Pelléas and Mélisande," is a new and interesting psychological interpretation of the Maeterlinck drama, in which the two lovers are confronted with their dream figures, their astral bodies, so to speak, and Golaud is also split into two figures. The music for this work, lasting an hour, was composed by Max Baumann in a moderately modern style

(Continued on page 31)

## Umbrian Sacred Festival Offers Impressive Staging of Passion

By REGINALD SMITH BRINDLE

**T**HE Sagra Musicale Umbra, or Umbrian festival of sacred music, held since 1937, has played an important role in religious life in Italy. It offers an impressive list of new works, appearances by foreign groups, lectures and conferences. The operations in the past have been on a large scale with performances all over Umbria. This year, possibly

because of financial dictates (the State is responsible for deficits), the Sagra has tended towards music of a less erudite nature and the performances have been confined to Perugia.

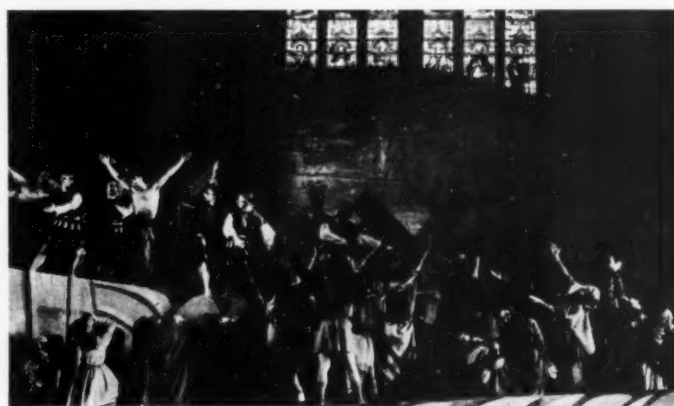
The "Laudes Evangelii," which as in previous years, opened the Sagra, is a work that springs from the mystic Umbrian soil. It is described as a "mistero coreografico". In it, the life of Christ is repre-

sented in twelve mimed scenes based on the text and music of the *laude* — the songs and poetry of the Umbrian religious revival. There is evidence that religious dramas based on the *laude* took place in the church of San Domenico, Perugia, before the fourteenth century. It is here that the "Laudes Evangelii" are now performed, though this work is no imitation of the original primitive dramatic forms nor a "sacra rappresentazione".

There is no dialogue; the story is unfolded through beautiful mimed action, which has the grace of ballet without its conventional movements. At the same time, the story is told by hidden singers, so that the action, poetry and music are complementary to each other. This re-creation of liturgical drama is in a form acceptable to modern spectators, and has had considerable success. The primitive strength of Leonide Massine's choreography and Valentino Bucchi's score has given us a work of unusual mystic beauty.

The music fortunately retains its original simplicity. Bucchi has wisely adopted the solution of providing a discreet accompaniment to meet the demands of such an extended work under modern stage conditions. The harmonization, according to the principles of organum and diaphony, with its bare fourths and fifths, gives results of astonishing strength and beauty. Contrasts of tonality and freedom in orchestral color are employed with great effectiveness,

(Continued on page 29)



"Christ bearing the cross on the way to Calvary"—an episode from "Laudes Evangelii", presented at the Sagra Musicale Umbra





Giuseppe  
Campora



Giulietta  
Simionato



Otto  
Edelmann



Giorgio  
Tozzi



Renata  
Tebaldi



Kurt  
Boehme



Christel  
Goltz



Sholeh  
Vertenissian



Louis  
Sgarro



Ralph  
Herbert



Laurel  
Hurley



Calvin  
Marsh

## Newcomers to the Metropolitan

By PAUL JARETZKI

WITH the Metropolitan Opera Company on the verge of another season it seems pertinent to introduce some of the artists who will join the association this season, particularly those from Europe, who have made few or no previous appearances in the United States. Much of the information offered below was compiled through interviews with the artists in Europe during the past summer.

A new Salome is always noteworthy, and so, as might be expected, special attention will be centered on Christel Goltz, who on Dec. 15 will make her North American debut singing the decadent heroine of Richard Strauss's opera. Born in Dortmund, Germany, the daughter of two of Barnum and Bailey's German circus artists, the soprano lost her parents at an early age. As a youngster, she started out as a dancer in Munich. The sister of her ballet teacher discovered that the girl was also a gifted singer, and Miss Goltz began to take vocal lessons. In her first engagement, at Nuremberg-Furth, she could be found on successive evenings dancing in the "Tannhauser" bacchanale, singing in the chorus of "Die Meistersinger", and taking the small role of Inez in "Il Trovatore".

A few years later, while she was a member of the Plauen opera, a manager auditioning the tenor of a certain performance, was so impressed by Miss Goltz that he immediately brought her to Dresden. There, after one guest performance, the conductor Karl Bohm awarded her a five-year contract with this important company.

After the war Miss Goltz made the rounds of several other leading German opera houses, and in 1950 she went to Vienna. She has made guest appearances throughout Europe and in Buenos Aires. Her repertory of 114 roles includes Carmen, Fiordiligi, Marie in "Wozzeck", and Aida, and she recently created the title roles of Rolf Liebermann's "Penelope", at Salzburg, and Carl Orff's "Antigonae", at Munich. Her next goal is to sing Isolde.

It is hard to believe that such a voluminous voice could emanate from the petite frame of pert Giulietta Simionato. The Titian-haired mezzo-soprano was born in Forlì, near Bologna, Italy. Her professional career was launched after

only a year's study, when in 1933 she won the Grand Prize for Bel Canto in Florence among 385 contestants. After five more years of intensive work, she made her operatic debut in this same city, in Pizzetti's "Orseolo". Two years later she was singing at La Scala.

To date her repertoire consists of 54 roles, of which her favorites are Mignon, Carmen, Cenerentola in the Rossini opera, and Isabella in Rossini's "L'Italiana in Algeri". Her numerous appearances make an impressive list, but the singer confesses that her most cherished memory is her appearance in 1948 in "Nerone", under the direction of Arturo Toscanini, during the Boito commemoration at La Scala.

As a young lad, Bernd Aldenhoff was earmarked to take over his father's furniture factory in Duisburg am Rhein. So his time was appropriately devoted to learning architecture, and "music was just an avocation". He sang with amateur musical organizations, and in the local opera chorus when it was augmented for such works as "Parsifal". In 1930, he finally decided to go more deeply into music, and he took off for nearby Cologne. After four years of study he made his first solo appearance,

as Lionel in "Martha". Then for several years he was heard in some of Germany's smaller opera theaters. In 1942 he was invited to join the Dresden company, and a year later he undertook some of the *Heldentenor* parts.

In the first postwar Bayreuth Festival, Mr. Aldenhoff was the first Siegfried, a role he has sung over a hundred times—and in a variety of production styles. "In Lyon it was the old school," he says. "The French wanted to see everything on stage—every leaf, tree, rock. . . . In Bayreuth, of course, one must work without the trees and rocks, one must imagine them." The singer, without stating a preference, admits that the presence of some scenery does make performing easier.

Giorgio Tozzi, though born in Chicago and to some extent American trained, has achieved almost all of his professional fame in Europe. He started his vocal studies at the age of thirteen, although his intended career was in the biological sciences. It was after a three-year spell in the Army that he discovered that he could earn his living as a singer. Several amateur appearances led to his professional debut, in 1949, as Tarcinius in the Broadway production of Benjamin Britten's "The Rape of Lucretia". He then took a leading role in a London musical production, "Tough at the Top". When this closed, he resolved that Italy was the place to go, and proceeded to Milan to study the bass repertoire. He made his operatic debut there—"prematurely", as he puts it—as Rodolfo in "La Sonnambula" at the Teatro Nuova, to supplement his income under the GI Bill of Rights.

The impresario of the Royal Opera of Cairo heard him and immediately engaged him. Appearances in Egypt were followed by those in provincial Italian theaters, and, inevitably, in the leading opera houses.

When the SS United States steamed up New York harbor last month, it bore three of the leading male singers for the Metropolitan's forthcoming revival of "Die Meistersinger" — Otto Edelmann (Sachs), Kurt Boehme (Pogner), and Hans Hopf (Walther). (Incidentally, this "Meistersinger" will serve as a reunion for this trio

(Continued on page 30)

### Marian Anderson To Sing Ulrica at Metropolitan

Marian Anderson will sing at the Metropolitan Opera this season, Rudolf Bing announced on Oct. 17. The contralto will make her debut as Ulrica in the revival of Verdi's "Un Ballo in Maschera," in its first performance of the season in early January. Dimitri Mitropoulos will conduct, and Herbert Graf will stage the production.



Marian  
Anderson

# NEW BALLET RUSSE

**Reactivated company opens tour,  
offers new Massine and Cobos works**

By ROBERT SABIN

THE reactivated Ballet Russe de Monte Carlo, which I saw in a performance at the Philadelphia Academy of Music on Oct. 23, is a spirited, strong, and willing company. Not only does it possess celebrated soloists, but it has something quite as important to its present success and its potential future, a nucleus of young artists who are obviously eager to do their best. Many of the minor roles were extremely well done, which is one of the most promising characteristics that any ballet company can reveal.

The program contained both of the company's new works: Leonide Massine's "Harold in Italy" and Antonia Cobos' "The Mikado". Maria Tallchief and Eugene Slavin (substituting for Frederic Franklin at short notice very capably) danced a Pas de Deux Classique; and the evening concluded with a performance of "Scheherazade" that was enough in itself to prove the integrity of the company. There was scarcely a trace of the shoddiness, the "ham" that have been known to make this timeworn ballet something of an ordeal, lightened only by unintentional comic relief, in days of yore. On the contrary, the dancers took their work seriously and injected vitality into the movement and miming.

"The Mikado" was a delightful surprise. So many are the pitfalls in taking a Gilbert and Sullivan operetta as the basis for a ballet that forebodings were only natural. But Miss Cobos has avoided all of them, and produced a highly entertaining ballet that shows off the individual qualities of several of the most gifted members of the company to perfection. Very wisely, she has not attempted to adhere too closely to the story line of the libretto, but has composed a divertissement in which the characters are recognizable but figures in a choreographic design rather than literal copies.

## Tasteful Decor

Bernard Lamotte's tasteful scenery and bright, colorful costumes, beautifully executed by Karinska, have helped enormously, and a special word of praise should go to Vittorio Rieti for his orchestration and adaptation of the music. Like Miss Cobos, he has not made the mistake of slavish imitation or mere condensation. He has worked freely with the material to produce a charming pastiche with a musical flavor of its own. Most amusing of all are the reflections of the Azuma Kabuki Dancers which abound in this ballet, most

elaborate hand and arm gestures in the Kabuki manner.

"Harold in Italy" is not one of Massine's great ballets, but it has some excellent things in it and it will doubtless be far more effective than it was at this performance when the company has gained more security in it, notably the corps. The figure of Harold, danced and mimed by Leon Danielian on this occasion, is used as a sort of chorus. The action of the ballet seems to take place in his memory and vision; he moves through it, rarely dancing very much and seldom directly participating. Fundamentally this is a good idea, but Massine might well integrate the Harold figure more closely with the

ure of the gamin-like Simpleton in the "Procession of the Pilgrims". This bit of grotesquerie is Massine at his best, impudent, fantastic, and wholly original.

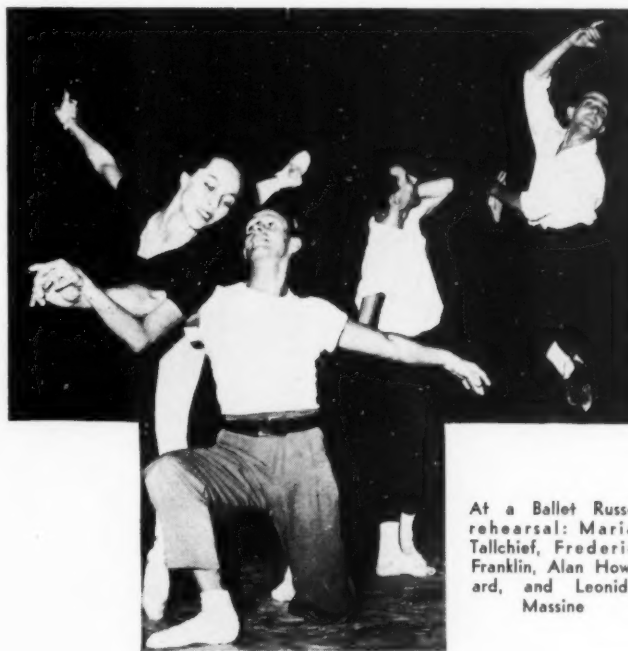
The choreography of "Harold" is far from easy and all of the dancers, including Yvonne Chouteau, Gertrude Tyven, and Eugene Slavin deserve commendation. Outstanding was Victor Moreno, who danced with breathtaking bravura as chief of the Brigands. The corps was still a bit confused in passages. Bernard Lamotte, who designed so well for "The Mikado" has given "Harold in Italy" dreary backdrops, cardboard caves, and messy costumes. Michael Barton played the viola solo part. The orchestra was conducted throughout the evening by Ivan Boutnikoff with varying success.

## Maria Tallchief Brilliant

Miss Tallchief was brilliant and regal in the Pas de Deux Classique, if not in very best form. (She tipped her head in her first pirouettes, throwing them off perfect balance.) She finished her last variation in a blaze of glory. Eugene Slavin did not try to outdo himself in mere technical display. The most impressive things about his performance were his control, line, and sense of dignity and style. In his partnering, too, he was modest. Like most of the men in this company, he danced with promising vigor and intelligence.

Miss Tallchief gave the most original performance of the role of Zobeide that I have ever seen. She made the young wife a charming person instead of a sort of grande dame of the harem. Victor Moreno was superb as the Slave, magnetic in his leaps and convincingly animalistic in his love-making. In spite of a crowded stage and a shaky orchestral accompaniment, the company gave a good performance.

All in all, the new Ballet Russe de Monte Carlo is a very promising company that the necessary years of seasoning and integration could weld into a very distinguished ensemble.



At a Ballet Russe rehearsal: Maria Tallchief, Frederic Franklin, Alan Howard, and Leonide Massine

notably in the mise-en-scène and in the role of Katisha, danced by a man.

In the role of Ko-Ko, Leon Danielian had ample opportunity to display his fabulous batterie. His entrechats were as impeccable as ever, and his dagger-like feet flashed with oriental deftness. Joseph Savino brought a very original quality to the part of Nanki-Poo. In costume, hair-dress, and make-up he was skillfully Japanned, and in his movement and miming he conveyed the character of a pure, almost sexless, youth of great sensitivity without any unpleasant softness or effeminacy. He danced with a rhythmic flow, clarity of line, and beauty of phrasing that won him several bursts of applause.

The young Argentine ballerina Irina Borowska was captivating, as Yum-Yum. She moved with a lyric ease and she radiated a warmth and graciousness of stage personality that reminded me strongly of Marjorie Tallchief, sister of the famous Maria. Her pas de deux with Mr. Savino was one of the most engaging episodes in "The Mikado". To the title role, which did not require much actual dancing, Victor Moreno brought the requisite dash and presence. Since Frederic Franklin was in the hospital with an ulcerated tooth, Alan Howard took the role of Katisha. He performed it very effectively, both in its richly comic aspects and in such technical details as the

others. Except for the last movement, "The Brigands", the ballet does not attempt any virtuosity. Perhaps the two most successful things in the ballet are the duet of the two lovers in the third movement, the "Serenade", and the fig-

## Baltimore Greets Company's Debut

BALTIMORE—The first major event of the new music season got off to a gala start when Baltimore's balletomanes packed the Lyric Theatre, on October 1, for the first appearance in this city of the newly organized Ballet Russe de Monte Carlo. With Frederic Franklin as the maître de ballet, the company was headed by Maria Tallchief, Nina Novak, and Leon Danielian.

The night was made memorable by the presence of Miss Tallchief and a world premiere (something that Baltimore rarely has the pleasure of witnessing, especially in ballet)—that of "The Mikado," with choreography by Antonia Cobos and a musical score by Vittorio Rieti. The first program opened with a capsule version of "Swan Lake," in which Miss Tallchief and Mr. Franklin again proved what great dancers they are.

New to Baltimore was the comedy ballet, "Cirque de Deux," and delightful it proved to be. Gertrude Tyven and Alan Howard gave stir-

ring accounts of the leading roles, ably assisted by Christine Hennessy and Joseph Busheme as the pages. A sparkling "Gaité Parisienne" ended a delightful evening.

The matinee on Oct. 2, began with an enchanting performance of the ever-popular "Les Sylphides." Featured dancers were Nina Novak, Yvonne Chouteau, Irina Borowska, and Alan Howard. Miss Tallchief and Mr. Franklin were superb in the less familiar Pas de Deux from "Don Quixote," and in comparison "The Nutcracker" and "Le Beau Danube" seemed rather routine.

"Ballet Imperial" opened Saturday night's program, and Miss Tallchief and Eugene Slavin, with Miss Chouteau, walked off with the honors of the evening. "The Mikado," far more effective in its repetition, and "Scheherazade" closed the season. The latter, with Nina Novak as Zobeide, and Victor Moreno as Favorite Slave, seemed far less dated than usual.

—GEORGE KENT BELLOWES



# TENDING THE GROVE

**A famous musical encyclopedia, extensively revised,  
will appear next month in a fifth edition**

By ERIC BLOM

London

FOR many years now I have been cultivating in a modest literary or critical fashion various corners of the garden of music. It never occurred to me that this would seem to have qualified me, in the eyes of a distinguished firm of publishers, for the task of replanning its grove. Much to my surprise, not to say dismay, however, I was suddenly called upon by Messrs. Macmillan & Co., one day in 1946, to produce for them a fifth edition of Grove's "Dictionary of Music and Musicians", first published under Sir George Grove's direction as long ago as 1878-89.

My first reaction was sheer panic; the next a certain sense of self-satisfaction, however unjustified, at finding myself consulted, like another Lancelot Brown, to replan an enormous piece of ground for owners who had every reason to be severely exacting and would, I knew, not be content with an unsightly or inadequate new layout of their already handsome property. I confess that serious doubts assailed me, although I could see well enough that the plot was eminently "capable of development", whether I had it in me to become their "Capability Blom". However, the task was so excitingly tempting that I decided to take the plunge by first persuading myself that I knew what was wanted and then somehow giving the publishers the impression that I had the ability to make a plan and carry it out.

Here I must acknowledge with endless gratitude the implicit trust they placed in me: so complete was it that even now they can have no positive certainty that the choice of their new editor was justified. Only when the reviews begin to appear, after publication of the whole work, in nine volumes, next month, will they know precisely where they stand.

I must also mention their unvarying generosity in sparing no expense to make the work physically as satisfactory as possible. Apart from the much better new type, which was chosen with great thought and care, such of the musical examples in the earlier editions as were transferred to the new one (several hundreds of them) were all newly engraved, although the old blocks could have been used again far more economically. They had been set in movable type and looked unpleasing as well as incongruous next to the even more numerous examples engraved to illustrate the new contributions to the fifth edition. All the examples, old and new, are now uniformly presented in the best modern engraving.

The cloth binding, though it re-



Sir George Grove

mains simple, has also been slightly modernized and is a lighter blue than that of the earlier editions; and there is a fine leather-bound edition, limited and somewhat more costly, for those who wish to use "Grove" for prizes or presentations.

So much for the outward appearance, for which I am not responsible, except in so far as I wholeheartedly approve of it. But what of my responsibilities? It is always difficult for the editor of a large collective work, at which many hands are engaged to labor, to know precisely where his own liabilities begin and end, or for that matter to imagine where others will judge that they should begin and end. I feel myself that I cannot be held wholly accountable for anything appearing in Grove V apart from my own contributions, which amount to comparatively few large-scale articles and to a great many small entries on miscellaneous matters.

For contributors I regard myself as responsible only so far as my choice of them in the first place is concerned and my own knowledge of their subjects extends. Editors must know where to place their confidence; they cannot in all cases be as thoroughly versed as a specialist in any given matter for the treatment of which they engaged him, and precisely because he is expected to be more fully acquainted with that particular matter than they are themselves. Editors are in much the same position as general practitioners who, consulted by a patient about some unusual complaint, send him to a specialist. They require enough general knowledge to be able to recognize the trouble and to know precisely who the specialist is who will be best able to deal with it. The GP must not be so ignorant as to send a person with a diseased liver to a heart specialist; and in the

same way I had to know just enough, to say the least, not to commission an article on plainsong, let us say, from a man whose field of enquiry is early polyphony, or on jazz (yes, we do include jazz) from one who dotes on twelve-note music.

In the case of composers the problem was slightly different from that concerning technical subjects: here not only a particular interest had to be considered, but also the prejudices and partialities that such interest may engender and that are as likely as not to disqualify the expert as a contributor to a work



Eric Blom

of reference. A rabid Mahlerian, for instance, would be the very worst person to choose for an article on Mahler—and I say this, I hope, from the detached point of view of an editor, not from that of one for whom, as it happens, Mahler is anathema.

But here is a case that shows—and in fact did show me personally—that I had to beware of my own prejudices as well as to be careful about other people's. In order to school myself I made one of my larger contributions an article on Gluck, for whom I have a detached and conditional admiration; and when I found, to my own satisfaction at any rate, that this had turned out a judicial if not judicious piece of work (the latter is for others to decide), I deliberately set out to write about one composer whose work I like very much—Fauré—and another with whom I am out of sympathy—Reger. A little of my own feelings creeps in here, I have no doubt, but not more than I was prepared to allow others to show in their own articles on various composers. For another thing than prejudice to avoid, even in a factual work like Grove, was coldness and dullness, after all.

Where some 200 new contribu-

tors were involved, in addition to a number of those represented in earlier editions who were still there to provide fresh matter, it would have been neither possible nor desirable to maintain absolute uniformity of tone. At the same time, any too idiosyncratic writing—opinionated, humorous, anecdotal or what not—had to be discouraged from the start or interfered with if indulged in too freely; but I am bound to say that nearly all those who worked on Grove V understood perfectly well what was called for without being told. Nor has the telling, where it did become necessary, produced any unpleasantness, even in a single case. Never, surely, has an editor had so loyal and understanding a team, to say nothing of the qualifications that really matter. In that respect names, many of them well known in every musical country, will speak for themselves. Some may not be known, but they will be. I did not look for reputations as such, but for gifts, which means that several young scholars were netted by me early, not because they had already proved themselves elsewhere, necessarily, or become widely known, but because they have the qualifications needed to turn out first-class work. It seemed to me worth making it one of the tasks of Grove V to help rising scholars to make their mark through its medium.

## British, But International, Too

British contributors, especially among those young men, predominate, naturally enough, not because of their nationality, but because they know their jobs and because Grove is a British publication, which is justified in making a choice at home in the first place where more than one country has experts of equal quality for any particular subject. But I do not think that anyone will find evidence of chauvinism. If a trace of it is discovered, it will more likely be among the subjects of the articles than among their authors. British performers in particular will perhaps be found to have been too generously selected, in comparison with those of other countries, though many of these are present. But there is this to be said: users of Grove, not necessarily in Britain but anywhere, who happen to want information on some British topic will obviously go to a British work of reference for it, since a large and (for the present) up-to-date one happens to be available.

A little statistical information may be found interesting. The nine volumes of the fifth edition contain about 8,350,000 words. There are some 4,000 articles on subjects not treated in Grove before, the large number being, of course, accountable for not so much by serious omissions in earlier editions, but by the accretion of personalities too young when the fourth edition appeared. Still, there are a great many new technical articles too, those on a larger scale numbering nearly 300 and the smaller entries of the sort being, not countless, but uncountable.

New subjects, however, do not alone account for the over-all increase of new material, which amounts to well over half the total of the work; for that total also in-

(Continued on page 34)



# PERSONALITIES

in the news



Associated Newspapers, Ltd.

Irmgard Seefried, soprano, with her husband, Wolfgang Schneiderhan, violinist, and their daughter, Barbara, aged 4, looks over the skyline while the couple were appearing recently at the Edinburgh Festival

WORD comes from Salzburg that Mozart's "Don Giovanni", as staged by **Herbert Graf**, has been filmed in its entirety, in color, by Harmony Films, Ltd., of London. The cast, the same as that seen in the actual festival production, is headed by **Cesare Siepi**, **Erna Berger**, **Elisabeth Schwarzkopf**, **Anton Dermota**, and **Otto Edelmann**, who will make his Metropolitan debut this season. **Wilhelm Furtwängler** conducts the Vienna Symphony.

**Roland Hayes**, who returned recently from a tour covering Germany, France, Holland, Denmark, and England, will make his only New York appearance this season at Town Hall on Nov. 20. His program will include the first performance of Henry Cowell's "The Little Black Boy", a setting of excerpts from the William Blake poem.

**Rudolf Firkusny** is at present in Europe, where he will remain until the end of December, giving concerts in England, Italy, France, Belgium, and Switzerland.

When **Jennie Tourel** made her initial concert appearances in Helsinki on Oct. 9 and 11, she sang a Sibelius song, "The Tryst", in Finnish for the first time in her career. She also visited the Finnish composer in the hope of obtaining a group of songs for a New York premiere.

**Efrem Kurtz** made several guest appearances in London last month, including two performances of the Verdi "Requiem" with the London Philharmonic. Following other assignments in England, the former Houston Symphony conductor will leave for Israel to lead the Israel Philharmonic on its early spring tour.

**Claudio Arrau**, who was reportedly suffering from nervous exhaustion early in October while touring in England, has resumed his concert schedule.

A son was born to **Irene Jordan** and **Arnold Caplan**, of the Metropolitan Opera Orchestra, in September. He is their third child. . . **Norman Scott** married **Erica Glanz** in August. . . **Luben Vichey** and **Loraine Kent** were married last month.

**Virginia Card**, whose adaptations of "Carmen" and the "The Barber of Seville" have been widely performed, was married to **Cyrus Hamilton Polley**, of New York, in October.

**Laurel Hurley**, who will join the Metropolitan after the fall season of the New York City Opera, sang her first Violetta on Oct. 10, and her first Sophie in "Der Rosenkavalier" on the 20th, with the latter company. She is also engaged to sing a Violetta with the Buffalo Philharmonic and the role of Amina, in Bellini's "La Sonnambula", with the American Opera Society in January.

**Jascha Heifetz** announces that his accompanist for the coming season will be **Brooks Smith**, who has appeared as solo pianist and assisting artist here and abroad since his Town Hall debut in 1950. Mr. Heifetz's coast-to-coast tour will start in January.

New operatic assignments being undertaken this season by **Frances Yeend**, in addition to those with the New York City Opera, include the role of Chrysothemis in Strauss's "Elektra", in a special concert version by the Minneapolis Symphony, and Madeleine in two performances of "Andrea Chenier" with the New Orleans Opera Company.

**Jorge Bolet** will be one of only two soloists appearing with the Berlin Philharmonic when they make their first American tour beginning in February, 1955.

The **Albeniz Trio** was scheduled to be heard in a recital at Town Hall on Oct. 29.

**Nicolai Malko**, who usually divides his activities between the United States and Europe, has been invited to appear as guest conductor with the State Radio Orchestra in Buenos Aires in a series of four concerts during May, 1955.

The **Little Singers of Paris** returned to Paris early in October after a successful month-long tour of England, Scotland, and Ireland, having sung more than 25 concerts under the direction of their leader, Msgr. **Fernand Maillet**.

**Iva Kittell** will leave for Puerto Rico at the end of November for a series of appearances there.

**Ernst and Lory Wallfisch** visited Europe this summer, giving recitals in Paris, London, Geneva, and other capitals and fulfilling a number of radio engagements. Meeting **Pablo Casals** in Prades, they were invited by the noted cellist to participate in the Prades Festival next year. Mr. Wallfisch's first major solo appearance here this season will be with the Detroit Symphony, Dec. 5, in Ernest Bloch's Suite for Viola.

**Fabien Sevitzky** has returned from Europe where he appeared as guest conductor in Helsinki and Stockholm.

**Eugene Ormandy** was visited by **Edward R. Murrow**, and by the thousands of his television audience, on "Person to Person" on Oct. 8. The CBS telecast was made from the conductor's Philadelphia residence, the Bellevue-Stratford Hotel, just across the street from the Philadelphia Academy of Music.



Randall, Tulsa World

After a rehearsal of Sibelius' Violin Concerto for a Tulsa Philharmonic concert, **Camilla Wicks**, soloist, and **H. Arthur Brown**, conductor, try their hand at preparing a snack



Mona Paulee, who sang Carmen at the Greek Theater in Hollywood on Aug. 25, is given final touches in make-up and costume by her friend and colleague, Metropolitan Opera soprano **Nadine Conner**

After his eighth consecutive season with the Metropolitan, **Dezso Ernster** returned to Europe where he appeared at Covent Garden, in "Götterdämmerung"; in Salzburg, under Wilhelm Furtwängler; in Munich, under Hans Knappertsbusch; and at the Vienna Opera. He returned to this country to fulfill an engagement and goes back immediately afterwards to appear as Baron Ochs, in "Der Rosenkavalier", at the Rome Opera. Late in January, the bass will return to start his ninth season at the Metropolitan.

The **Vienna Academy Chorus**, consisting of twelve boys and twelve girls, all of whom are graduates or students of the Vienna State Academy of Music, have arrived in the United States for a tour of 24 states, lasting until Dec. 14. Their director is **Ferdinand Grossmann**.

**William Shriner**, in addition to his extensive activity in opera and concert, is now resident baritone at Indiana University, Bloomington, Ind.

**Gregor Piatigorsky** has scheduled concerts in England, Italy, and Israel during his current tour abroad. He will return for an American tour in January.

**Jakob Gimpel** left New York on Sept. 30 for a three-month tour of Europe. He will give recitals and appear as guest soloist with orchestras in London, Amsterdam, Helsinki, Copenhagen, Stockholm, Göteborg, The Hague, and Basel.

The **American Chamber Orchestra**, conducted by **Robert Scholz**, is currently filling engagements on its first extensive tour, appearing in cities in Pennsylvania, Virginia, North Carolina, and Tennessee. They will present the first of three programs at Town Hall on Nov. 9.

**Grace Hoffman**, American mezzo-soprano and winner of a Blanche Thebom Award, will make her debut at La Scala as Fricka in "Die Walküre".

**Florence Mercur** has supplied the music for the film "Dark Violence", a 20th Century-Fox release, as well as portraying the role of a concert pianist.

**Walter Susskind**, currently conducting the Victorian Symphony in Melbourne, Australia, married **Jean Letcher** in August.



At a rehearsal of "Die Walküre", given in 1934 under the baton of Artur Rodzinski, with Cleveland Orchestra forces. From the left, seated, Anne Roselle, Sieglinde; Friedrich Schorr, Wotan; Edwina Eustis, Fricka; standing, Wilhelm von Wymetal, who staged the performance; Dorothee Manski, Brünnhilde; Chase Baromeo, Hunding; and Paul Althouse, Siegmund

## What They Read Twenty Years Ago

1934

### One of the Immortals

After an absence of two years, the fascinating Spanish dancer La Argentinita returned for a tour of the United States, making her first reappearance in New York. The program included a new dance, "Sacro Monte", created for her by the contemporary Spanish composer Joaquin Turina.

### Still Being Feted

In celebration of his seventieth birthday, on Oct. 25, a large number of admirers of Alexander Gretchaninoff sent congratulatory messages to him in Paris, where friends arranged a festival in his honor.

### Pigeons, Make Way!

Verdi's "Requiem" was sung in the Piazza San Marco at Venice before an audience of many thousands, under the baton of Tullio Serafin, during the International Music Festival in that city.

### Candide Camera

Hephzibah Menuhin, fourteen-year-old pianist, and her famous brother, Yehudi, will play a sonata recital together at Hephzibah's New York debut in Town Hall. In conjunction with her brother, she has twice made sonata recordings that won the Grand Prix Candide, bestowed by a jury of French musicians as the best recordings of their respective years.

### It Was Worth Trying

Announcement has been made of the operas planned for production by the Philadelphia Orchestra. Prime among these are "Boris Godounoff"

in Russian and in Moussorgsky's original orchestration; Gluck's "Iphigenia in Aulis", in an English translation by John Erskine, for the first time in America; the bill for Feb. 1, 2 and 5 will probably be the American opera pledged as a result of the competition just ended. Fritz Reiner, with Alexander Smallens, will conduct the operas.

### No TV Had Yet Appeared

The first of the General Motors Hours was broadcast from the Center Theater, with Leopold Stokowski conducting, and Richard Crooks as soloist. Bach and Wagner were featured by the orchestra. The tenor sang arias by Gluck and Stradella and a "Lohengrin" excerpt. . . . On Oct. 14, Nikolai Sokoloff presided and Grace Moore was the soloist.

### Now a Parking Emporium

The Cosmopolitan Opera Company, Max Rabinoff, director, opened its season at the New York Hippodrome on Oct. 8, with Bizet's "Carmen", before an immense audience. Flag-draped balcony rails added to the festive appearance of the house, and Dudley Field Malone made a speech, asking for continued public support. Three famous Carmens of former days, Geraldine Farrar, Maria Gay and Marguerita Sylva, were in the audience. . . . Coe Glade sang the title role.

### No Iron Curtain Then

The Westminster Choir, conducted by John Finley Williamson, scored a brilliant success in its Russian debut at Leningrad. The choir will tour eleven European countries. . . .

## MUSICAL AMERICA'S REPRESENTATIVES United States

ATLANTA: HELEN KNOX SPAIN, Atlantan Hotel.  
BALTIMORE: GEORGE KENT BELLOWS, Peabody Conservatory.  
BUFFALO: BERNIE BECHTOLD, Buffalo Public Library.  
BOSTON: CYRUS DUNCAN, Boston Globe.  
CHICAGO: LOUIS O. PALMER, 5427 University, Apt. 3A.  
CINCINNATI: MARY LEIGHTON, 506 East Fourth St.  
CLEVELAND: ELEANOR WINGATE TODD, 1978 Ford Dr.  
COLUMBUS: VIRGINIA BRAUN KILGER, Ohio State Journal.  
DENVER: EMERY BEADY HOOKER, Rocky Mountain News.  
DETROIT: RICHARD FANDEL, 2250 West Grand Boulevard.  
KANSAS CITY: BLANCHER LEDERMAN, Newbern Hotel, 535 East Armour Blvd.  
LOS ANGELES: DOROTHY HUTTENBACH, Business Manager, 432 Philharmonic Auditorium.  
ALBERT GOLDBERG, Correspondent, Los Angeles Times  
MILWAUKEE: FRANK H. NELSON, 1517 North Franklin Place.  
MINNEAPOLIS: PAUL S. IVORY, Department of Music, University of Minnesota.

NEW ORLEANS: HARRY B. LOEB, 2111 St. Charles Ave.  
PHILADELPHIA: MAX DE SCHAUSENSEE, Philadelphia Bulletin.  
PITTSBURGH: J. FRED LASSFELT, 1515 Shady Ave.  
ST. LOUIS: SIDNEY TOWERMAN, 7004 Corbett Ave.  
SAN FRANCISCO: MARJORIE M. FISHER, Alexander Hamilton Hotel.  
SEATTLE: MAXINE CUMMING GRAY, The Argus.  
WASHINGTON, D. C.: THEODORE SCHARPER, National Presbyterian Church.

## Foreign Countries

ARGENTINA: ENZO VALENTI FERRO, Buenos Aires Musical, Paso 755.  
AUSTRALIA: W. WAGNER, 10 Beach Road, Edgecliff, Sydney.  
BIRDY ALLEN, 21 Tintern Ave., Toorak, S.E. 2, Melbourne.  
AUSTRIA: MAX GRAP, 9 Wilhelm Endergasse 30, Vienna.  
BELGIUM: EDOUARD MOUSSET, 54 Rue du Trone, Brussels.  
BRAZIL: HENRIET J. FREDMANN, Caixa Postal 971, Rio de Janeiro.  
CANADA: GILLES POTVIN, 7387 St. Denis St., Montreal.  
COLIN SANBORN, 200 Cottingham St., Toronto.

## Letters to the Editor

### Carmen Debut

TO THE EDITOR:

On page 30 of the August 1954 issue of your very excellent magazine, the reviewer of musical productions in Cincinnati states that Miss Brenda Lewis sang the title role of Carmen in that city for the first time anywhere. According to the 23rd issue of *Opera News*, dated April 6, 1953, Miss Lewis sang the title role in Bizet's opera at the Metropolitan Opera House on Friday, April 10, 1953. It was on this latter date, and not on the date listed by the reviewer, that Miss Lewis made her debut as Carmen. . . .

My calling the latter to your attention may seem superficial, but I do want the reviewer of the Cincinnati article as well as you of *MUSICAL AMERICA* to realize how closely many of us read the magazine.

May I take this opportunity to extend my appreciation to all those concerned with the publication of *MUSICAL AMERICA*. In my opinion it is the most educational, interesting, and enlightening magazine published concerned with musical activities. I look forward to each issue with great anticipation.

Thank you again for the many hours of pleasant reading which your magazine gives me.

JERRY ORECCHIA,  
San Mateo, Calif.

### Opera in Puerto Rico

TO THE EDITOR:

We wish to call your attention to the effect that the Opera Festival held at the University of Puerto Rico on June 11-19, 1954, was not the first in Puerto Rico.

From Sept. 26 to Oct. 2, 1940, Pro Arte held its first opera season. The second festival was held from Oct. 14-21, 1941. . . .

Puerto Rico has had an outstanding operatic tradition brought about by independent companies who presented such artists as: Titta Ruffo, Maria Barrientos, Miguel Fleita, Hipólito Lázaro, etc. . . .

MARIA O'NEILE DAVILA,  
Secretary, Pro Arte Musical de P. R.  
San Juan

### Alicia Alonso

TO THE EDITOR:

I have been a subscriber of yours for several years and only once before have I asked for extra information. But now a very important matter has come up and I turn to you for help.

Will you please tell me why Alicia Alonso is not with Ballet Theater this season? I enjoy her dancing so much that it is a blow to learn she is no longer with the company.

I will appreciate any information you can give me.

Orchids to your magazine, I enjoy it more with every issue.

Thank you.

RALPH E. HUBBARD  
Sandwich, Ill.

Inquiry at the offices of Ballet Theater brought the information that Miss Alonso is not with the company this season and as yet has not signed a contract with them for the following season. Why this was so could not be ascertained.—THE EDITOR.

DENMARK: TORBEN MEYER, Berlingske Tidende, Copenhagen K.  
ENGLAND: CECIL SMITH, London Daily Express.  
FRANCE: CHRISTINA THOREST, 76 Ave. de la Bourdonnais, Paris 7e.  
GERMANY: H. H. STUCKENSCHEIDT, Berlin-Tempelhof, Thuringer 45.  
EVERETT HELM, bei Andressen, Lenzhalde 95, Stuttgart.  
HOLLAND: LEX VAN DELDEN, Moreelsestraat 11, Amsterdam.  
ITALY: REGINALD SMITH BRINDLE, Via Marconi 28, Florence.  
PIER DRAGADEZ, Via Mulino delle Armi 25, Milan.  
CYNTHIA JOLLY, Via dei Gracchi 126, Rome.  
MEXICO: PEGGY MUNOS, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D. F.  
PORTUGAL: KATHERINE H. DE CARNEYNO, 450 Rua de Paç. Oporto.  
SCOTLAND: LESLIE M. GREENLEES, The Evening News, Kemsley House, Glasgow.  
SPAIN: ANTONIO IZQUIERDA, Avenida Reina Victoria 58, Madrid.  
SWEDEN: INGEBRIGT SANDBERG, Lidingsg. 1, Stockholm.  
SWITZERLAND: EDMOND ARRIA, 22 Rue de Candolle, Geneva.



# MEPHISTO'S MUSINGS

## Dutch Treat

Whoever dreamed up the idea of a rendezvous between the Concertgebouw Orchestra of Amsterdam and the New York Philharmonic-Symphony at midnight in a railroad train speeding down the Connecticut countryside enroute to Grand Central Station obviously has a real flair for the romantic. I suspect Betty Bean, the Philharmonic's vivacious and very able press officer, for it was the Philharmonic's treat and its own unique way of greeting the brethren from the Netherlands.

Both orchestras happened to be playing concerts in Connecticut on Columbus Day, Oct. 12. The Hollanders were making their American debut at New London, the New Yorkers were filling their first out-of-town date at Hartford. So what could be nicer than to have both orchestras meet—for the first time—at New Haven and all come down to New York together on a special train, well provisioned with food, drink, distinguished guests, pretty hostesses and press photographers. *Bien entendu!*

There were a few hitches in the program. To begin with, everybody, except the press, some orchestra officials and distinguished guests, was late. The Concertgebouw travels in buses (christened Rembrandt, Vermeer, Franz Hals and Van Gogh). Despite the fact that they were rushed to the scene behind a

police escort, the Dutchmen missed the first playing over the station's public address system of their national anthem, the Wilhelmus, which was to pipe them aboard. When they did arrive, the Wilhelmus was played again, but then their hosts were not there to greet them. They, it turned out, had had problems of their own. Among other things, Harold Gomberg, the Philharmonic's first oboe, temporarily mislaid his pants, which delayed the opening of the Hartford concert by ten minutes, and after the performance the Philharmonic men cooled their heels for several times ten minutes at the Hartford railroad station because of an unaccountable delay in transferring their instruments from Bushnell Auditorium to the train.

When they finally got to New Haven, they found their music transposed, as it were, and they were welcomed aboard the festive train by the Hollanders. Meanwhile, the Concertgebouw conductor, Eduard Van Beinum, made his entrance hot, tired and bellowing for something to drink. "Give me beer, water — anything!" (It was one of the most sultry nights of the recent heat wave.) He settled for a glass of wine. Dimitri Mitropoulos, the Philharmonic's conductor, soon followed and the party, as well as the train, was under way.

As the ham sandwiches and imported Dutch cheeses disappeared, camaraderie between the two orchestras blossomed. Wind players spotted each other, cellos sought out cellos, old friends greeted each other affectionately, and there was much back-slapping banter of the kind that begins "Remember that night under Mengelberg . . ."; "I'll never forget when Toscanini . . ."; "About that reed you gave me . . ."; "When you come next to Amsterdam . . ."; etc. When the train rolled into Grand Central in the early hours of the morning, the members of this international musical fraternity departed arm in arm.

Among the 250-odd guests, interest naturally centered on the two conductors, who toasted each other and went through the three bar cars and three coaches each greeting the members of the other's orchestra. Exhausted by the night's exertions, Mitropoulos soon sought out a quiet seat in one of the coaches and went to sleep, but Van Beinum gamely returned to the festivities.

Among the "curiosities" were the bass player, Barney Spieler, the only American member of the Concertgebouw; the Dutch bassoonist and the Philharmonic tympanist, Saul Goodman, both of whom make their own instruments; the four lady members of the Concertgebouw (two harps and two violins); and the Concertgebouw's own jazz band, ever ready to oblige with an impromptu jam session.

The Hollanders will be back in New York in December to embark for home. If they decide to return the compliment and invite the Philharmonic to go along for the ride, I hope they will let me know in time to pack my tail and horns.

## Descendants

"Teach a kid to blow a horn and he'll never blow a safe," declares Ashley Alexander in the September issue of *Farm Journal* magazine. Mr. Alexander, who is said to be a kinsman of Franz Schubert, directs school bands in Pawnee, Okla. He also teaches music and runs a 200-acre ranch.

"Every summer for eight years," says *Farm Journal*, "Alexander and his wife have taken time off from farming to conduct a concert tour. Their 'Pawnee on Parade'—presenting top musical talent from both grade and high schools—has traveled more than 40,000 miles by station wagon or truck; has visited every state plus Washington, D. C., Canada and Mexico. The tour gives the children good performing experience, but its main purpose is to demonstrate to youth-interested groups all across the country the value of character-building by way of a special interest such as music. Every winter, Alexander works out the tour schedule for the following summer. He contacts church groups and various service clubs such as Lions, Kiwanis and Rotary."

This is a noble thing, and I congratulate Mr. Alexander upon the possession of the kind of spirit that moves people to undertake valuable, though personally unprofitable, enterprises of this sort. Mr. Alexander's kinsman, Schubert—if kinsman he be—would have understood his motivation completely.

\* \* \*

Speaking of kinsmen reminds me—I just read somewhere that four great-grandchildren of Robert Schu-

mann are suing Loew's, Inc., for \$9,000,000 on the grounds that the movie, "Song of Life," portraying the life of the composer, was libelous, invaded their privacy and misappropriated a property right. The plaintiffs are Walter Schumann, of Bronxville, N.Y.; Robert Schumann, of San Francisco; Mrs. Robert White, of East Northport, L. I.; and Mrs. Marie Personius, of Elmira, N. Y.

The picture, produced in 1946, portrayed Schumann's confinement in an insane asylum for two years before his death in 1856, and the plaintiffs say it also showed how a sister suffered from the same illness. This, the plaintiffs contend, might cause widespread belief that a strain of insanity runs through the family. Hence the suit.

I have no opinion whatever concerning the merits of this case, but the sudden emergence of these descendants of Schumann, plus the equally unexpected news of Mr. Schubert-Alexander, made me abruptly aware that there must be hundreds, if not thousands, of descendants of the musical titans of the past living ordinary (maybe extraordinary) lives somewhere in the world of today, even as you and I.

Who are they? Where are they? And what resemblance, physical or spiritual, do they bear to their illustrious ancestors? This would be an interesting subject for a thesis in sociology, anthropology, genetics or something or other—provided one had a generous expense account for travel.

## Decibels Department

The most important invention in the field of radio and television since the invention of radio and television themselves would appear to be Vocatrol, the Automatic Radio or TV Commercial Eliminator. Operating on the set-a-thief-to-catch-a-thief principle, this little gadget just plugs into your radio or TV amplifier and takes over the proceedings like a policeman with a night-stick. When the music stops and a commercial starts, Vocatrol instantly blanks out all sound from the receiver until the voice of the announcer stops.

This is such a wonderful idea that I hate to ask the obvious question—is Vocatrol reasonable about letting us hear an occasional dramatic performance, or is it intent upon filling our lives completely with music?

\* \* \*

The man in New Orleans who gives prizes for compositions of "tranquil music" is letting down the bars a bit this year by permitting the use of percussion, provided it is of definite pitch. That lets in the timpani, the glockenspiel, the marimbas and xylophones, the chimes, and, in some people's book, the triangle. One day Mr. Benjamin is going to be persuaded to let in one cymbal crash and then the roof will cave in on the whole noble experiment.

Don't let them fool you with that "definite pitch" business, Benjamin!

*Mephisto*



Photos by Erich Hartmann

Tibor de Machula, Hungarian-born solo cellist of the Concertgebouw Orchestra, second from right, with three compatriots from the Philharmonic. Laszlo Varga, solo cellist, draws the bow, while Martin Ormandy (brother of the Philadelphia Orchestra's conductor) handles the strings, and George Feher gives hints from the sidelines

Eduard Van Beinum, left, and Dimitri Mitropoulos swap conductorial anecdotes on the New Haven Railroad train on which the players of the Amsterdam Concertgebouw Orchestra were guests of the New York Philharmonic-Symphony







Oil portrait of Haydn at the age of thirty, painted by Alessandro Longhi circa 1762. From the Brooklyn Museum collection

## Music and Art Linked in New Toledo Exhibit

By MILDRED K. BARKSDALE

**T**he holographs of "Die Fledermaus" and "The Merry Widow", previously not known to be in this country, are being shown for the first time in America through the Toledo Museum of Art's current exhibition, "Composer Portraits and Autograph Scores", Oct. 3-Nov. 7.

Johann Strauss and Lehar are two of the 73 composers of the past 300 years whose manuscripts have been garnered from many sources to build this exhibition. It reflects the growing interest in the study of the composer through his own hand and the importance of the autographs now finding their way into American collections.

The portraits, one for each composer represented, were made from life, or are prints derived from such works. Of special interest among these are the Stieler oil portrait of Beethoven, familiar through countless reproductions, but until this exhibition not shown in America, and an Arnold Schoenberg self-portrait, brought from Austria only last July.

### Third Exhibition

This is the third music-art correlated show assembled at the Toledo Museum by A. Beverly Barksdale, supervisor of music. Previous ones have been "Medieval and Renaissance Music Manuscripts" of 1953, which attracted international attention, and "Musical Instruments Through the Ages", in 1952.

The current display follows chronologically the manuscripts exhibition. It begins at the close of the Renaissance, when emphasis was shifting to the composer himself, and there was no longer the need for the illuminated manuscript. The earliest score in the exhibition is a set of tablatures by William Lawes, written in the first half of the 17th Century, probably during the reign of England's Charles I. The most recent is Healey Willan's Coronation Suite, first performed in 1953.

The scores and portraits have been assembled primarily from American collections—libraries, museums, universities, orchestras, and individuals. But five contemporary composers of France and England

also are represented in the show.

Included are unpublished manuscripts which have existed in private collections—an unknown, unpublished song of César Franck, and such famous works as the Bach Cantata No. 131; Rossini's "Barber of Seville", and Stravinsky's "Symphony of Psalms." Many of the scores are having a first showing.

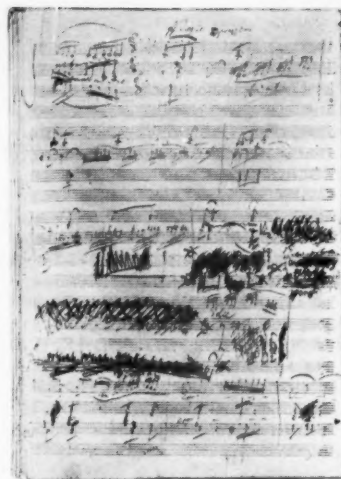
The search for composer portraits has brought together a number of well-known art works. There are the two familiar paintings from the Metropolitan Opera Association: the Duplessis Gluck and the Krausz Richard Strauss. Other entries are Ingres' oil of Cherubini from the Cincinnati Art Museum; Rodin's bronze bust of Mahler, and the Longhi oil of Joseph Haydn from the Brooklyn Museum. Besides the previously mentioned Stieler Beethoven, the property of Walter Hinrichsen of New York, and the Schoenberg, now owned by Louis Krasner, of Syracuse, there are a Renoir lithograph of Wagner from the Lessing Rosenwald collection, in the National Gallery, and a lithograph of Stravinsky, from Alfred Bendiner of Philadelphia. There are also pen and ink drawings, prints, and photographs.

Each period of musical style in this three-century span is represented by autographs of typical composers, including: Baroque—Purcell, J. S. Bach, Handel, A. Scarlatti; Classic—Gluck, Haydn, Mozart, Beethoven, Schubert; Romantic—Weber, Schumann, Chopin, Berlioz, Wagner, Brahms, Mendelssohn, Verdi; Twentieth Century—Debussy, Ravel, Schoenberg, Stravinsky, Hindemith, Honegger, Milhaud.

### Americans Represented

America is represented by MacDowell, Barber, Copland, Hanson, Harris, and Piston. In addition, the first piece of American chamber music still in existence is in the exhibition. It is a quintet by Johann Friedrich Peter, a Moravian, who composed this work in Salem, N. C., in 1789.

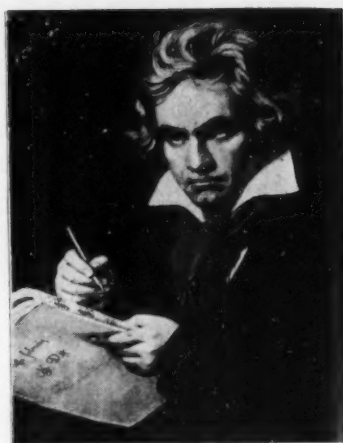
Representative of the autograph scores are: J. S. Bach—Cantata No. 131, "Aus der Tiefe" (R. F. Kallir); Beethoven—Sonata for Violin and Piano in G Major, Op. 96 (Pier-



A page from Beethoven's G major Violin Sonata, Op. 96, written in 1812. From the Pierpont Morgan Library

mont Morgan Library); Berg—Concerto for Violin and Orchestra (Louis Krasner); Britten—"The Little Sweep" (Boosey and Hawkes, London); Brahms—Piano Quartet in A Major, Op. 26 (Rudolf Serkin); Cherubini—"Médée" (Stanford University); Chopin—Polonaise in A flat, Op. 53 (Heineman Foundation); Copland—Piano Sonata (Composer); Debussy—"Pelléas et Mélisande" (New England Conservatory); Fauré—Quintet for Piano and Strings, Op. 115 (Houghton Library, Harvard University); Flotow—"Martha" (Stanford University); Handel—Cantata, "Langua di bocca lusinghiera" (New York Public Library); Ibert—"Escales" (Alphonse Leduc, Paris); Mascagni—"Cavalleria Rusticana" (Stanford University); Mozart—Piano Concerto in D Major ("Coronation"), K. 537 (Heineman Foundation); Piston—"The Incredible Flutist" (composer); Purcell—"Te Deum" and "Jubilate" (Stanford University); Rossini—"Barber of Seville" (New York Public Library); Schoenberg—"Five Pieces for Orchestra," Op. 16 (Walter Hinrichsen); Stravinsky—"Symphony of Psalms" (Boston Symphony Orchestra); Schubert—"Der Erlkönig" (Heineman Foundation); Verdi—Sketches for "Falstaff" (Arturo Toscanini); Walton—"Belshazzar's Feast" (Oxford University Press, London); Weber—"Invitation to the Dance" (Walter Hinrichsen); Wolf—"Anakreon's Grave" (R. F. Kallir).

Each major form of composition and each chronological period of



Joseph Karl Stieler's portrait of Beethoven, painted in 1819. Now owned by Walter Hinrichsen

these centuries is represented. There is only one work for each composer, but included are various stages of manuscripts: drafts or sketches, short scores, finished versions, and final copies for publishers. The majority of the scores are complete, a few are fragments.

"Live" performances of the music displayed are being given during the five-week period. Since two-thirds of the works in the exhibition have been recorded, programs of these are being played periodically in the galleries.

### Ballet Theater To Be Under Hurok Aegis

Celebrating its fifteenth anniversary this season, Ballet Theater will return to the booking management of S. Hurok in 1955-56. William Fields, who has booked road engagements for this ballet company for the last six years, will resume his position as general press representative for the troupe.

Mr. Hurok managed the Ballet Theater for four seasons, during 1943-46. He has also presented many other leading artists and ensembles in the dance field.

### Venice

(Continued from page 5)

pleasant and typically well-written work by Ghedini, for orchestra with obligatos for two violins and viola. His performance of Hindemith's "Mathis der Maler" was not too successful, stylistically. The tendency to dissipate his brio stole some of the fire from what should have been his biggest climaxes.

The Venice Festival ended with the huge success of "Porgy and Bess", which was not seen in Italy when the company of American singers first visited Europe two years ago. In spite of the fact that the first performance started nearly an hour later than scheduled, and the sets—which had been delayed in transit—were still being put up when the highly elegant public was eventually permitted to sit down, the appeal of Gershwin's masterpiece was immediate. At 1:15 a.m. the public was throwing the bouquets of flowers that decorated the loges on to the stage. In the face of what seemed insurmountable difficulties, "Porgy and Bess" had triumphed once more.

# AUDIO FAIR

## Variety of new equipment vies for public attention at annual New York show

By JOHN URBAN

THE Sixth Annual Audio Fair, held in conjunction with the yearly convention of the Audio Engineering Society, opened its doors to an estimated 30,000 visitors during Oct. 14-17 at the Hotel New Yorker. Four floors were required for the exhibits, which displayed every possible variety of audio equipment, from small portable phonographs to professional studio equipment.

This event, which each year expands over the previous one, is a unique kind of orderly chaos of a tractable mob. Each guest, clutching an ever-growing sheaf of specification sheets, labors his route from room to room, peers, listens, judges, and then moves on. Now and again one sees exhibitor and exhibitee in brotherly collaboration—"... and that'll lift your bass out of the mud..." "... 35 ohms at 39 cycles, and..." "... of course, your transient response is..."

But the talk is not always of lateral compliance, cathode followers, and resonant frequencies. "I told you Beethoven would draw a crowd," came from one exhibitor, backed into a corner by the Eighth Symphony.

### New Names Abound

There are new names, new designs, and some new sounds. More of everything. Each year brings improvement and expansion in every category. The total result is a prodigious array, whose net effect on the casual citizen could easily be a temporary impairment of hearing followed by a more permanent impairment of the bank account.

We couldn't possibly attempt on this page a catalogue of the exhibits, nor would justice be done by selecting from them a few of the outstanding ones; our report will confine itself to a survey of the categories, with here and there an illustration of what was to be seen. Much that merits mention will be neglected; and neither inclusion nor omission is necessarily an opinion.

The exhibits ranged from products such as transformers, through high-fidelity components—pickups, tuners, amplifiers, speakers, and so on—to completely assembled "package" units. Makers of commercial sets were in a small minority, and it was apparent that the Fair-going public found less interest in these than in the more truly high-fidelity.

Yet their presence was symbolic

of the effect that the audio revolution has had on the design of commercial sets. Better baffling, the addition of "tweeters", improved output transformers and pickups—and a spate of "hi-fi" advertising claims—all this is a sufficient demonstration of the trend. Yet all that glitters is still not gold, and cost alone is by no means an assurance of adequate performance. Many makers of expensive sets still fail to provide a diamond stylus, an absolute essential.

General Electric, Stromberg-Carlson, and RCA, to mention three, are examples of major producers whose high-fidelity components are comparable to those of the more specialized makers. The G.E. cartridge remains a general favorite, with its convenience and moderate cost, and RCA's LCIA speaker, to

take another example, is considered by many to produce as truly a musical sound as any.

Let's turn more specifically to the exhibits.

There are more turntables of professional quality, which is to say that the rotating plate is a well-balanced machined part with a twelve-inch diameter, coupled by a suitably positive drive mechanism to a heavy-duty motor. This assures a minimum of speed fluctuation and vibration ("wow" and "rumble"). The old stand-by, the Rek-O-Kut, was on view, and some other more recent designs. One, a new one by Scott, has a built-in stroboscopic speed indicator, which in combination with a variable speed control, permits the maintenance of a precise rotation.

That initial vital link in the audio chain, the pickup cartridge, was represented by such familiar names as Audak, Ferranti, Fairchild, G.E., Pickering, and Weathers. At least a pair of newcomers to this department, Tannoy and Fisher, brought the prestige associated with other familiar components. The hard facts of stylus life, viz., that only a diamond can successfully be used for vinylite disks, was presented from time to time in a forceful fashion.

Any discussion of the amplifiers seen at the fair is of necessity fragmentary; the newcomers in this department since last year and the addition of new models in already familiar lines would make any enumeration a lengthy task. A rough tabulation gave nearly seventy different models, to say nothing of the many preamplifier-equalizer combinations. This may be proliferation to the point of confusion, and choice in such a field becomes increasingly arbitrary for the nor-

# RECORDS / AUDIO

mal buyer, but that's no real difficulty, for by and large, they are all pretty good performers. More specifically, the control sections, whether separate or built integrally with the power amplifier, have adequate flexibility and proper equalization for current (and future) recording characteristics. Loudness controls, which compensate for the ear's variation at different levels of sound, are becoming increasingly frequent.

Not long ago there was a sparse scattering of designs between on the one hand the simple and low-priced and on the other the superb and very expensive. This year's crop is quite otherwise, and gives the appearance of being designed, not for the perfectionist in search of the ultimate nor the hobbyist who likes to tinker, but rather for people who want an efficient, satisfying and convenient amplifier for hearing music. This is a cheerful bit of evidence that enough people think of audio as a medium of transmission for art, rather than an exercise in technical ingenuity.

The amplifiers we're talking about here are in the hundred-dollar class, have an output of ten to twelve watts, with preamplifier and controls built neatly into the same chassis. Very neat-appearing, enclosed in a flat and compact case, they are simple and easy to install and to use. These amplifiers are typified (to choose one at random) by the Brociner Mark 12.

Ten watts, as most people know, is generally considered to be a reasonable power output for a home music amplifier. In fact, the average listening level in normal use rarely exceeds one watt, and the reserve power is for "peaks." The much-admired Williamson circuit, for example, is in the ten-watt category. However, there are some whose contentment is not complete except with twenty, thirty, or even fifty, which is the *ne plus ultra* of power output. The guideposts on this steep path to the heavens bear such names as Fisher, Langevin, and McIntosh.

The speaker system remains the most individual, variable, and to the engineer sometimes downright ornery, part of the whole. While the preceding electronic events can be controlled to a fraction of a decibel, when the time comes to transform that marvelously ordered electric signal into sound waves, the not-fully-predictable steps in, and is given names such as acoustical impedance, cavity resonance, damping factor, and so on. This is to say that the hardest part of making a phonograph sound like music is with the speaker, and there were at the Audio Fair nearly as many different design approaches to this problem as there were exhibitors. The trend, however, is clear. A few years back, most enclosures were of the infinite baffle or reflex type; now most efforts toward getting a clean and unboomy bass take the form of a horn, ingeniously designed into a compact and pleasing unit. No observer would be rash enough to assert the absolute superiority of any one type, however, and the very multiplicity is evidence of the merit of different ap-

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### Absinthe Frappé

CHABRIER: Seven Piano Pieces: "Impromptu"; "Aubade"; "Ballabile"; "Caprice"; "Feuillet d'Album"; "Ronde Champêtre"; "Bourrée Fantastique". SAINT-SAËNS: Five Piano Pieces: "Étude en Forme de Valse"; Toccata, Op. 72; "Thème Varié"; "Allegro Appassionata"; Toccata, Op. 111.  *Ginette Doyen, pianist. (Westminster WL 5294, \$5.95)\*\*\**

THIS is a highly entertaining album, thanks to the polished, brilliant, and imaginative playing of Ginette Doyen. There is not a note of "great" music in it, but the Chabrier pieces are amazingly prophetic of later harmonists, and the Saint-Saëns exercises in virtuosity have acquired a quaint charm with the passage of time.

Of the two men, Chabrier was incomparably the more creative and the more modern in spirit. His piano pieces nearly always sound like sketches for orchestra, and they invariably orchestrate easily. The fact that so many of them have been used for ballets or other theatrical purposes is proof enough of their dramatic vitality and emotional richness. His music is wonderfully sensuous.

The Saint-Saëns pieces, in contrast, are brittle, emotionally superficial, and redolent of the salon. Consequently, it is diverting to find the author of the elaborate program note of the album stating that Saint-Saëns "was a composer sensuous to a fault, but his passions were ever tempered by a nice intellectual restraint." (I hope that this was written with ironic intent.)

Westminster should be congratulated for recording this album of largely unfamiliar works and for choosing Miss Doyen to play them, for her performances could scarcely be surpassed. This music is not food for the soul, but what of that? A world of nothing but solid, healthy food would be poorer for the lack of absinthe frappé.

—R. S.

### Beethoven Sonatas

BEETHOVEN: Piano Sonatas No. 15, D major, Op. 28 ("Pastoral"), No. 26, E flat major, Op. 81a ("Les Adieux"), No. 21, C major, Op. 53 ("Waldstein"), and No. 25, G major, Op. 79 ("Alla Tedesca"). *Orazio Frugoni, pianist. (Vox PL 8650, \$5.95)\*\** BEETHOVEN: Piano Sonatas No. 8, C minor, Op. 13 ("Pathétique"), No. 14, C sharp minor, Op. 27, No. 2 ("Moonlight"), No. 23, F minor, Op. 57 ("Appassionata"). *Paul Badura-Skoda, pianist. (Westminster WL 5184, \$5.95)\*\*\**

ORAZIO FRUGONI was born in Switzerland in 1921 of Italian parents and made his early studies in Italy, where he was a pupil of Casella. He came to the United States in 1947, and in 1952 joined the piano faculty of the Eastman School of Music in Rochester, New York. His playing of the four Beethoven Sonatas in this album is clean, vigorous, intelligent, and tasteful, if somewhat pale in musical temperament and inflexible in phrasing and nuance. He is happiest in the Sonata in G major, Op. 79, in which he conveys the buoyant dance rhythms vividly; and in the more virtuosic parts of the Sonata in E flat major ("Les Adieux"), which he plays with genuine bravura and headlong energy. In the D major Sonata, Op. 28, more variety of tone color and emotional warmth would be welcome; and the "Waldstein" Sonata needs more shad-

ing and poetic sensibility than is brought to it in this recording.

Paul Badura-Skoda (or Badura Skoda, as Westminster persists in calling him, as if the first part of his surname were his given name) is in best form in the three Beethoven sonatas in this album. The young Austrian pianist plays the hackneyed "Pathétique" Sonata with a sensitivity of touch and phrasing and a range of expression that make it seem fresh. He even avoids a sense of the over-familiar in the C sharp minor Sonata, and does not attempt to overload the music with vehement emotionalism. Less cyclonic than the performances of some virtuosos, his playing of the "Appassionata" Sonata is admirably lucid, white-hot rather than red-hot.

—R. S.

### Rubinstein's Chopin

CHOPIN: Piano Concerto No. 1, E minor. *Artur Rubinstein, pianist. Los Angeles Philharmonic, Alfred Wallenstein conducting. (RCA Victor LM 1810, \$5.72)\*\*\**

ARTUR RUBINSTEIN has recorded this concerto before, but this new recording, made on the sound stage of Republic Pictures in Hollywood, on Dec. 12, 1953, is excellent from every point of view, and very welcome. Mr. Rubinstein has written concerning the interpretation of Chopin: "His meticulous precision and his economy of means are inseparable from his moving warmth and deep feeling. On the one hand heroism, with its absolute rejection of compromise; on the other supreme delicacy and sensitivity—his world in all its richness revolves between these two poles." And Mr. Rubinstein's playing illustrates these words with memorable artistry. Mr. Wallenstein and the orchestra provide a sympathetic accompaniment. This performance is less impetuous, less fiery than some of Mr. Rubinstein's earlier ones, but it has a compensatory maturity and breadth.

—R. S.

### Szigeti in Classics

BACH: Violin Concerto, G minor. *Joseph Szigeti, violin; Columbia Symphony, George Szell conducting. HANDEL: Sonata No. 4, D major, for violin and figured bass. Joseph Szigeti, violin; Carlo Buscotti, piano. TARTINI: Violin Concerto, D minor. Joseph Szigeti, violin; Columbia Symphony under George Szell. TARTINI: Sonata, G major, for violin and bass. Joseph Szigeti, violin; Carlo Buscotti, piano. (Columbia ML 4891, \$5.95)\*\*\**

IT was a happy idea to combine two concertos with two sonatas with keyboard accompaniment in this album. For the artistry of Joseph Szigeti shines through all of them in a varied light. The Bach G minor Violin Concerto is a reconstruction by Gustav Schreck of the Harpsichord Concerto in F minor, in its presumable original form as a violin concerto. Mr. Szigeti plays it nobly, and George Szell conducts the orchestra with admirable comprehension of the structure and spirit of the work, if too heavily and vehemently. Few strings would have been preferable. The Tartini Concerto in D minor is amazingly bold in its harmonic treatment and almost romantic in spirit. It pairs excellently with the Bach. The Handel and Tartini sonatas represent the eighteenth-century sonata worthily, for both are masterworks by musical giants. Other violinists may play them more suavely and lustroously, but I doubt if any could find more meaning and intellectual power in the music than Mr. Szigeti. Carlo Buscotti is no mere accompanist but a fellow-artist in these performances.

—R. S.

### KEY TO MECHANICAL RATINGS

\*\*\*\*The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

\*\*\* Free from all obvious faults, differing only slightly from above.

\*\* Average.

\* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

### Happy Wanderers

THE OBERNKIRCHEN CHILDREN'S CHOIR SINGS "The Happy Wanderer" and other songs. *Edith Möller, conductor. (Angel 64008, 10", \$3.95) \*\**

IN 1949, Edith Möller and her brother, Friedrich Wilhelm Möller, organized a children's choir in Obernkirchen, a little town about thirty miles from Hannover, Germany. Since that time, the Obernkirchen Children's Choir has visited Holland twice, England three times, and has recently launched its conquest of the United States. In the summer of 1953, the choir won the first prize for children's choirs at the International Music Eisteddfod in Llangollen, Wales. The late poet, Dylan Thomas, coined the happy nickname for the young singers: "Angels in Pigtales".

One of Mr. Möller's songs, composed for the choir, has become an international hit: "The Happy Wanderer". Two others are also included in this album: "Der Wirbelwind" ("The Whirlwind") and "Unsere kleine Mandoline" ("Our Little Mandolin"). The other songs are: Kranig's "Die Nordseewellen"; Knab's "Löwenzahn"; the "Landsknechts-standchen" (originally entitled "Matona mia cara", and published in Paris in 1581, in the second "Libro de Villanelle, Moresche e Altri Canzoni") by Lassus; Schubert's "Der Lindenbaum"; and Mr. Möller's arrangement of the folksong "Es waren zwei Königskinder". All of the songs are sung in German. This album was recorded in Oetkar Hall, in Bielefeld, Germany.

—R. S.

### Witty Winds

POULENC: Sextette for piano, flute, oboe, clarinet, bassoon, and horn. *Leona Lurie, piano and Fine Arts Wind Players: Haakon Bergh, flute; Alexandre Duvoir, oboe; Mitchell Lurie, clarinet; Jack Marsh, bassoon; Sinclair Lott, French horn. HINDEMITH: Quintet for Winds (Kleine Kammermusik, Op. 24, No. 2.) Fine Arts Wind Players. (Capitol P-8258, \$5.70)\*\*\**

BOTH of these works are musical epigrams, although Hindemith's music covers a wider range of expression than Poulenc's delightful musical chatter. The Kleine Kammermusik (or little chamber music piece), Op. 24, No. 2, has long been a favorite with concert audiences and phonograph listeners. Composed in 1922, it represents some of the best qualities of the art of its time. It is dry, precise, intellectual, nervous, alert, and yet tender and whimsical withal. And it has charm, a quality that one does not automatically associate with the art of Paul Hindemith. But no one can be more beguiling than this aus-

tere master when he wants to be. The Fine Arts Wind Ensemble plays the work expertly. Poulenc's Sextette represents him at his second-best, but it is irresistible, for all its banality of material. The pianist, especially, is called upon for madcap moods and flying fingers. Leona Lurie and the Ensemble play it in sprightly fashion.

—R. S.

### Old French Airs

A RECITAL OF OLD FRENCH AIRS. *Gerard Souzay, baritone; Jacqueline Bonneau, pianist. (London LD-9109, \$2.95)\*\*\**

GERARD SOUZAY is especially happy in his singing of the seventeenth- and eighteenth-century airs in this album. He performs the "Chanson Louis XIII", also known as the "Chanson des bougies"; "Cette Anne si belle" (1615); an eighteenth-century "Tambourin"; "Me veux-tu voir mourir?" (ca. 1620); "Cachez, beaux yeux" (1615); "Ma bergère non légère" (1613); and a "Noël Auxois" (seventeenth century). Mr. Souzay also sings two songs from Joseph Canteloube's third volume of "Chants d'Auvergne": the "Brezairiola" (Berceuse) and the "Malurous qu'uo fenno" (Bourrée). Here, unfortunately, we are too conscious of his temperamental limitations. After Madeleine Grey's earthy, impassioned singing of these airs, Mr. Souzay sounds anemic indeed, for all his taste and intelligence.

—R. S.

### Bouquet of Vivaldi

VIVALDI: Violin Concerto, G minor, Op. 12, No. 1, and Violin Concerto, A minor, Op. 6, No. 3 (arr. Nachez). *Jan Tomasow, solo violinist. Concerto Grosso, D minor, Op. 3, No. 11, "L'estro armonico" ("Harmonious Rapture"). Jan Tomasow and Wilhelm Huebner, violins; George Harand, cello. Flute Concerto, Op. 10, No. 3, "Il Cardinello" ("The Bullfinch"). *Ludwig Pfersmann, flute. Chamber Orchestra of the Vienna State Opera, Gustav Leonhardt at the cembalo. (Vanguard-Bach Guild BG 538, \$5.95)\*\*\***

THIS is a precious "bouquet" of Vivaldi, for every one of the four concertos is a masterpiece. Both of the violin concertos in this album are among Vivaldi's noblest and most intellectually impressive works in this form. The famous Concerto Grosso in D minor (familiar in Bach's transcription for organ and in countless later versions for modern orchestra and other media) is one of the few Vivaldi works known to almost everyone (which makes the fact that it was once attributed to Wilhelm Friedemann Bach doubly ironic). The flute concerto, lighter and more programmatic in vein, has that marvelous lyricism and naivete of spirit which are among the most potent charms of Vivaldi.

Jan Tomasow plays the solo parts of the violin concertos with expressive tone and virile, noble feeling. The realizations of the figured bass by the nineteenth-century violinist Tivadar Nachez are discreet, and the orchestra plays with lightness and expert musicianship. Gustav Leonhardt, who plays the cembalo in these recordings, has recently recorded Bach's "Art of Fugue" and "Goldberg Variations". He is distinguished both as a scholar and as a performer and leader of ensemble. Those who know the Concerto Grosso in D minor only in swollen, sentimental performances by huge orchestras will be surprised to find how much power the music has in its original form. The "Bullfinch" concerto gives Ludwig Pfersmann ample opportunity to display both the virtuosic and coloristic powers of the instrument.

—R. S.

# Recent Orchestral Disks

## String Pleasantries

BRITTEN: "A Simple Symphony for String Orchestra", Op. 4. IRELAND: "Concertino Pastorale", for strings. MGM String Orchestra, Izler Solomon conducting. (MGM E3074, \$4.85)\*\*

BOTH of these works are pleasant and engaging without being the least bit "important" or profound. In December, 1933, and January and February, 1934, Benjamin Britten, then at the advanced age of twenty, went back to the works of his "youth" and fashioned his "Simple Symphony" from material taken from pieces he had written between the ages of nine and twelve. The four movements are entitled "Boisterous Bourrée", "Playful Pizzicato", "Sentimental Sarabande", and "Frolicsome Finale". The music reveals little of the harmonic sophistication and characteristic subtlety of texture of the later Britten, but it does prove that he had enjoyed a firm grounding in traditional procedures. His later deviations were deliberate and not accidental, as some of his severer critics have hinted.

John Ireland composed his "Concertino Pastorale" in 1939 at the behest of Boyd Neel, for the use of English string orchestras, including the amateur groups that began to spring up in various regions of England after the first World War. The work is made up of three movements: "Eclogue", "Threnody", and Toccata. It displays Ireland's fine harmonic sense and romantic imagination, but also a lamentable diffuseness of form and rhythmic inertia. This is delightful music to dream to, but the listener should not concentrate too hard on it, or it will crumble. Izler Solomon and the orchestra perform both works with vigor and devotion.

—R. S.

## Debussy Ballets

DEBUSSY: "Jeux"; "Six Epigraphes Antiques" (arranged by Ansermet). L'Orchestre de la Suisse Romande, Ernest Ansermet conducting. (London LL-992, \$5.95)\*\*\*

DEBUSSY'S ballet "Jeux", commissioned by Diaghileff in 1912 for Nijinsky and produced in 1913, is musically fascinating, but I do not think that it is a good score for dance. It is lacking in the rhythmic vitality and definition so necessary for ballet movement, and it is too absorbing in its own right for stage action. Fortunately, the concert or home listener can imagine his own staging of this music, or better yet, enjoy it purely for its own sake. It represents Debussy in one of his subtlest and most evocative moods.

The "Epigraphes Antiques" were originally conceived as music for flute, celeste, and harps, to accompany the recitation of some of Pierre Louys's "Chansons de Bilitis". They were published, however, in versions for piano duet and piano solo. Ernest Ansermet has arranged them exquisitely for orchestra, and it is this version that Jerome Robbins has used for his ballet "Ballade". Needless to say, the performances in this recording are consummate, for Ansermet conducts Debussy as Gieseking plays Debussy on the piano, with almost unique insight.

—R. S.

DEBUSSY: "La Boite à Joujou" (The Box of Toys). Ballet for Children. RIAS Symphony, Jonel Perlea conducting. (Remington R-199-159, \$2.99)\*\* In 1913, André Hellé wrote out the scenario for a children's ballet, "La Boite à Joujou", and submitted it to Debussy, who set to work and sketched it out

in a piano version that has been published with Hellé's drawings. Debussy never orchestrated the ballet; this was done some years later by the conductor André Caplet. The ballet was first staged at the Théâtre Lyrique in Paris, on Dec. 10, 1919. For this production André Hellé designed the costumes and decor. The music is tenuous and lacking in rhythmic variety and energy, but it is harmonically subtle and remarkably atmospheric. Caplet orchestrated the work in Debussy's fashion, and it makes good listening, even though it might make a rather tedious ballet. Jonel Perlea conducts the RIAS (Radio in the American Sector of Berlin) Symphony with notable skill and sensitivity for the fine points of the score.

—R. S.

## Mozart Symphonies

MOZART: Symphony No. 25, G minor, K. 183; Symphony No. 29, A major, K. 201; Symphony No. 33, B flat major, K. 319. Vienna State Philharmonic, Jonel Perlea conducting. (Vox PL 8750, \$5.95)\*\*

ALL three of these symphonies of Mozart's "middle" period are fully worthy of his genius, yet they are not played as often as they should be. The Symphony No. 25 has been nicknamed the "little G minor" to distinguish it from the renowned Symphony No. 40 in G minor, K. 550. But there is nothing miniature or light weight about it. It is emotionally vigorous and dramatic as its mighty successor, in a different way. It was composed in 1773 in Salzburg, when Mozart was only seventeen.

The exquisite Symphony in A major was written early the next year. Mozart never surpassed its perfection of proportions and flowing ease. It contrasts interestingly with the G minor. One is all "storm and stress", and the other all lyric charm and vivacity. The Symphony in B flat was composed in Salzburg in 1779. It is a buoyant work that foreshadows Beethoven, as Paul Nettl points out

in his notes. Jonel Perlea, who is known to New Yorkers through his conducting a few years ago at the Metropolitan Opera and with the NBC Symphony, interprets the music clearly, decisively, and with admirable sense of proportion and style. The orchestra plays efficiently if a bit coarsely at times.

—R. S.

## Egmont Complete

BEETHOVEN: Music to Goethe's "Egmont". Magda Laszlo, soprano; Fred Liehwehr, narrator. Orchestra of the Vienna State Opera, Hermann Scherchen conducting. (Westminster WL 5281, \$5.95)\*\*\*

RECORDED at the Vienna Konzerthaus, this complete version of the "Egmont" incidental music is given a lofty reading. Beethoven wrote the ten numbers between October, 1809, and June 15, 1810, the date of its premiere in a performance of the drama at the Vienna Hoftheater. It was a labor of love—no fee being accepted. One hears the Overture frequently; the remainder is undeservedly neglected. The two songs of Clärchen are sometimes bracketed by dramatic sopranos in concerts. Miss Laszlo, possessor of a beautiful lyric voice, is not quite of the heroic calibre for these numbers, as heard here. The orchestra plays with a rich, well fused and nobly symphonic manner, and Mr. Scherchen's mellow musicianship and stylistic experience dominate the whole gracefully. The spoken interludes in Section Nine by Mr. Liehwehr (in German) are rather subdued and will not seriously interfere with one's purely tonal enjoyment. Acoustically, the disk is of a superior sort.

—R. M. K.

## Dixon Entry

SCHUBERT: Symphony No. 4, C Minor; Symphony No. 5, B Flat Major. Philharmonic Symphony of London, Dean Dixon conducting. (Westminster, WL 5274 \$5.95)\*\*\*

THIS superior disk will be of particular interest to the American public because it represents one of the few manifestations on records of the considerable talents of the young

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American Negro conductor, Dean Dixon, who continues to be widely appreciated abroad. There are many LP recordings of the Schubert Fourth and Fifth but, curiously, none by American orchestras nor American conductors (come to think of it, American orchestras do not play the Schubert symphonies very frequently, except of course, for the big C Major and the "Unfinished"). Dixon has all the subtlety and precision of his race in matters of rhythm and an equal instinct for soaring, robust song. Two more important qualifications hardly can be imagined for the proper presentation of these delightful symphonies, and his performances, consequently, are at once songful, dance-like, and vitally alive. The reader will recall that the Fifth Symphony is the one in which, for no known reason, there are no parts for clarinet, trumpet, trombone nor drums.

—R. E.

## Blitz in Verona

TCHAIKOVSKY: "Serenade for Strings", Op. 48; "Romeo and Juliet" Overture-Fantasy. Orchestral Society of Boston, Willis Page conducting. (Cook Sounds of Our Times 1169, \$5.95)\*\*\*

EMORY COOK must have had a field day recording Tchaikovsky's "Romeo and Juliet", with its wealth of brass and percussion and its flamboyant battle scenes. The war between the Montagues and the Capulets leaps out of this recording with startling vividness. Willis Page conducts the thrice-familiar music vigorously, and the orchestra plays it with redoubtable virtuosity. Even better is the performance of the lovely "Serenade", which inspired Balanchine to one of his most moving and lyric ballets. The strings of the Orchestral Society of Boston have both the beauty of tone and the nimbleness of execution to do the work full justice.

—R. S.

TCHAIKOVSKY: "Romeo and Juliet" Overture-Fantasy; "1812 Overture"; "Marche Slave"; "Capriccio Italien". Vienna State Philharmonia, Jonel Perlea conducting. (Vox PL 8700, \$5.95)\*\*\* Four of the most popular of Tchaikovsky's shorter orchestral works are conducted with much sensitivity, precision, and opulence of tone by Mr. Perlea. This record is one for a "hi-fi" addict, for it offers a great variety of dynamic effects, achieved with considerable subtlety and artistry. For the record, the "1812", according to the liner, uses "thunderous outbursts of the Kremlin's big guns and bells—here recorded for the first time", whatever that may mean.

—R. M. K.

## From Detroit

ROUSSEL: "The Spider's Feast". FAURÉ: "Pelleas and Melisande". DUKAS: "The Sorcerer's Apprentice". Detroit Symphony, Paul Paray, conductor. (Mercury MG 50035, \$5.95)\*\*\*

RIMSKY-KORSAKOFF: "Russian Easter Overture"; Symphony No. 2, "Antar". Detroit Symphony, Paul Paray, conductor. (Mercury MG 50028, \$5.95)\*\*\* The Detroit Symphony is one of Mercury's mainstays in the orchestral field, and releases of performances by this orchestra under the expert and sensitive guidance of Mr. Paray are always rewarding. The above are cases in point. An up-to-date recording of Roussel's ballet score is welcome, and its companion pieces receive fresh appraisal.

—C. B.

## Bach to Villa-Lobos without Pain

VILLA-LOBOS: "Bachianas Brasileiras" No. 5, for soprano solo and eight cellos. Phyllis Curtin, soprano. STRAVINSKY: Concerto in D for String Orchestra (1946). BACH: Suite for Strings. BACH: "Brandenburg Concerto" No. 3. Orchestral Society of Boston, Willis Page conducting. (Cook Sounds of Our Times 1062, \$5.95)\*\*\*\*

AS the album note admits, the three composers on this record are "undeniably strange bed-fellows", yet curiously enough, one can listen to these works in succession without any serious jolt, perhaps because all of them are strongly wrought and full of contrapuntal interest, although utterly different in idiom, style, and spirit. Fortunately, one can listen to them separately, too, if one so desires.

When Heitor Villa-Lobos heard Phyllis Curtin sing the soprano solo part of his "Bachianas Brasileiras" No. 5 in New York in 1953, he told her that he considered her performance "really definitive", and he urged her to record it. She sings it superbly in this recording, with emotional intensity and strong rhythmic impulse. The first part of this work, called "Cantilena", is familiar to concert and record listeners, but the second part, called "Danza", has usually been omitted

in performances and is recorded here for the first time on LP.

To those who have seen Jerome Robbins's fascinating and terrifying ballet "The Cage", the music of Stravinsky's Concerto in D will probably always have a sinister tinge, so marvelously has Robbins integrated it with the choreography of his study in matriarchy and murder. But in any case, it is a beautiful work, as original in harmonic texture as it is clean and strong in its contrapuntal weaving.

The Bachrich suite of Bach pieces is made up of the Praeludium and Gavotte from the Partita in E major for violin alone and the Adagio from the Sonata in A minor for violin alone. It affords the strings of the orchestra a good opportunity to display their sumptuous quality. Willis Page conducts all of the works firmly and intelligently. He seems to be a skilled, if somewhat over-modest and cautious, leader. With an excellent orchestra at his command, and ideal recording conditions, this young conductor might well let himself go a bit more, in matters of interpretation. There is obviously not the slightest danger of his developing into a "prima donna" conductor.

This album is herewith recommended to music-lovers not only for its unusual contents but for the bargain it represents.

—R. S.



## RECORDS / AUDIO

### Yves Nat Recital

SCHUMANN: "Symphonic Etudes", Op. 13; Fantasy in C major, Op. 17. *Yves Nat, pianist.* (Haydn Society HSL-87, \$5.95)\*\*\* CHOPIN: Sonata No. 2, B flat minor, Op. 35; Fantasy in F minor, Op. 49; "Barcarolle" in F sharp minor, Op. 60. *Yves Nat, pianist.* (Haydn Society HSL-97, \$5.95)\*\*\*

YVES NAT gave his first recital at the age of seven and impressed both Saint-Saëns and Fauré, who were present. At seventeen he won a grand prix at the Paris Conservatoire and toured Europe and South America. In 1934, he gave up his concert career to devote himself to teaching and composition, and it was not until 1952 that he began recording. The album program note quotes Marcel Proust: "His playing is that of so great a pianist that one is no longer conscious of his being a pianist at all; his playing has become so transparent, so permeated with that which is being interpreted, that one is no longer aware of him, seeing him only as a window which opens on a masterpiece."

Do these recordings bear out such lofty praise? To me, they do not, although Mr. Nat is obviously a pianist in the grand manner with a formidable technique. His playing of the Schumann Fantasy is free from the brittleness and slapdash bravura that occasionally obtrude in his performance of the Symphonic Etudes. What this artist lacks most, in these recordings, is freedom, a sense of constant inspiration and fancy. He begins the Chopin Fantasy in F minor stiffly, almost pedantically, as if he were playing it for a class, and only later is swept along by the soaring spirit of the music. The "Barcarolle" has little of the magic that a Gieseking or a Novae brings to it, and the B flat minor Sonata is hard and forced in climaxes. Yet there is much to praise in Mr. Nat's artistry. He has the courage of a Cortot in sweeping passages; he puts the stamp of a mature musical mind upon everything that he does; and he is obviously a master of the instrument. With all their shortcomings, these recordings are impressive and well worth having.

—R. S.

### Marble and Stucco

LISZT: "Fantaisie, quasi Sonate, 'Après une lecture de Dante'"; Sonata in B minor; "Eroica" Etude; "Gnomonreigen"; "La Leggerezza". *Orazio Frugoni, pianist.* (Vox PL 8800, \$5.95)\*\*

ORAZIO FRUGONI possesses both the flamboyant temperament and the technical prowess needed to play these Liszt pieces excitingly and convincingly. At times, notably in the B minor Sonata, he lets excitement carry him away, with the result that the thematically important strands are momentarily obscured; but as a whole his playing reveals a clear conception of the design of the music as well as its emotional implications.

Liszt's reactions to Dante as expressed in the "Fantaisie, quasi Sonate", have always appalled me. The bombast, sentimentality, and superficiality of this music are so many worlds away from the "Divine Comedy" that one fails to see any connection, yet Liszt was undoubtedly sincere in writing it. The Sonata in B minor is a much stronger work; it has dated, but it retains many impressive features, notably its structural integration and range of pian-

istic effects. As for the "lesser" pieces, they are actually more enduring than Liszt's more ambitious efforts. Mr. Frugoni could have used more nuance, tone color and a wider range of dynamics, especially in "La Leggerezza" and the "Gnomonreigen", but his playing is always alive, emotionally vital, and brilliant.

—R. S.

### Witches' Brew

A PAGANINI RECITAL. *Ruggiero Ricci, violinist; Louis Persinger, pianist.* (London LL-1005, \$5.95)\*\*\*

RUGGIERO RICCI, who burst upon the musical world in 1928 as an eight-year-old prodigy, is still a prodigious violinist. In recent years, his artistry has deepened and ripened, and although this album calls for magic of fingers and bow rather than greatness of spirit, even in these brittle virtuoso pieces Mr. Ricci finds all the music there is to find. After listening to his unbelievable dexterity in Paganini's parlor tricks, it is reassuring to remember that he can also play a Bach suite superbly and interpret a Beethoven sonata with true understanding. This album is made up of "Le Streghe" ("The Witches' Dance"), Op. 8, in the Kreisler version; the "Fantasia on the G String" (after the "Prayer" from Rossini's "Mosè in Egitto"); the "Moto Perpetuo", Op. 11; the variations on "Nel cor più mi sento" from Paisiello's "La Molinara"; the variations on "God Save the Queen", Op. 9; "La Campanella", from the Violin Concerto No. 2 in B minor, in the Kochanski version; the Sonata in E minor, Op. 3, No. 6; and "I Palpiti", Op. 13, in the Kreisler version.

—R. S.

### Venetian Motets

MOTETS OF THE VENETIAN SCHOOL. *Choir of the Capella di Treviso, conducted by Monsignor Giovanni d'Alessi.* (Vox PL 8610, \$5.95)\*\*

THIS album is Vol. II in a series. It contains seventeen motets by Giovanni Matteo Asola, Giovanni Croce, Adrian Willaert, Costanzo Porta, Vicenza Ruffo, Orazio Vecchi,

Giovanni Nasco, and Marcantonio Ingegneri. In his program note, Monsignor d'Alessi explains that "all the motets belong to the Venetian school, and all are originals, being neither cut nor arranged in the slightest detail, and are the works of a selected group of masters who form a worthy crown for Andrea and Giovanni Gabrieli". The choir sings them clearly and with proper religious spirit, although the voices are not memorably fine in quality and the recording is not too happy from a technical point of view. The average music lover, who is not concerned with musical history, can also enjoy these eloquent works, if he will take the time to listen to them over and over until their unaccustomed musical language becomes clear to him.

—R. S.

### Enchantment

THE AZUMA KABUKI MUSICIANS. *Nagauta Music and Original Music and Arrangements from Older Classics.* (Columbia ML 4925, \$5.95)\*\*\*\*

THIS enchanting album deserves an honored place beside that of the Gamelan Orchestra of the Dancers of Bali (ML 4618), which Columbia made when those artists visited us. The appearance of the Azuma Kabuki Dancers and Musicians from Japan in February, 1954, in New York was a memorable event. Not only were the acting and dancing exquisitely stylized and amazingly wide in range and power (even to Western eyes), but the music proved to be if anything more immediately accessible to Western ears than Balinese music. The rhythms of Japanese music, and at times its harmonic devices, seem curiously prophetic of modern European art. There are passages in the New Gagaku Music (of which the "Ocho" in this album is an example) that could almost have been written by Bartok.

The leading musicians of the Azuma Kabuki troupe were Katsutoji Kineya and Rosen Tosha, both of whom are heard in this album with their skillful colleagues. Each listener will have his own favorites in the varied program recorded here. Mine happens to be the "Ocho" (Ancient Court Days), an episode based on "The Tale of Genji". But others will be

especially drawn to the "Nagare" (Water Images), with its fascinating rhythmic patterns, or the "O-Matsuri-bayashi" (Festival Music) with its buoyant popular spirit. To all and sundry this album will be a revelation of an art that has remained too long hidden from Western eyes and ears.

—R. S.

### National Symphony Plans "Soundorama"

WASHINGTON.—A novel demonstration of the electronic reproduction of music will take place here in Constitution Hall on the evening of Nov. 13, when the National Symphony, under the baton of Howard Mitchell, will be heard in a "soundorama", the first of its kind.

The program will include works of Bach, Beethoven, Haydn, and Berlioz, among others. Orchestral excerpts such as "Salome's Dance" from the Strauss opera, Rimsky-Korsakoff's "Spanish Caprice", and Berlioz's "Roman Carnival Overture" will be recorded on magnetic tape in view of the audience and played back immediately over a system described as "super high fidelity". The engineers have worked out various arrangements for microphone placement, enabling the listeners to judge the merits of different pick-up techniques.

The apparatus used in the "soundorama" concert represents a cross-section of American high-fidelity manufacturers, and the microphones were especially tested and calibrated by the United States Bureau of Standards. The tape-recording apparatus was furnished by Berlant Associates, of Los Angeles; the amplifying devices by Fisher Radio Corporation, of Long Island City, N. Y.; the speaker system by the Jensen Speaker Manufacturing Company, of Chicago. The apparatus will be placed and manipulated by the supervising engineers, Irwin Stein, physicist of the Bureau of Standards, and Albert Preisman, vice-president of the Capitol Radio Engineering Institute. M. Robert Rogers, president of WGMS, Washington station devoted to the broadcast of good music, is in charge of the concert. The tapes will be erased immediately afterwards, at the request of the AFM.

## Sixth Audio Fair

(Continued from page 15)  
proaches. Sheer size remains a concomitant of the ultimate, but the evolution of small enclosures has proceeded with very satisfactory results, to the point where coexistence with a monster is purely a matter of choice.

Binaural sound on records and tapes was a spectacular part of the Audio Fair of two years ago, when Cook introduced the first two-channel disks, and a number of demonstrations of two-eared tapes delighted the curious. The first binaural amplifier appeared a year ago; now there are several. There was, as well, a binaural tuner, by Browning, for listeners to the Sunday night two-channel broadcasts by radio station WQXR. These broadcasts, records, and tapes have brought this extra dimension of high-fidelity a devoted, but still limited, following. Others remain orthodox in approach; one exhibitor, content with the room-filling properties of his speaker system remarked, "You see, you can get the binaural effect without having to part your hair in the middle."

Records and tapes were displayed, old, and played in greater abundance than in the past. The major disk makers and high-fidelity

specialists showed their best, ranging from superb recordings of concert music to the just plain sound that is the special province of high-fidelity expertise. Thus in one case the nearest neighbor of Bach was the sound of a spike being hammered into a block of wood. Both sounded pretty real, but the latter was obviously drawing a better house. Perhaps in a few years people will become accustomed to these curiously fascinating noises of everyday life, and turn to music.

Probably the biggest increase over the past was in the field of tape. Somewhat handicapped by the priority of disks, pre-recorded tapes now make a substantial, if not an impressive, catalogue. The disk recording, as most everyone knows, is a kind of convenient intermediary between the original tape and the phonograph playback; the use of pre-recorded tapes can eliminate whatever distortions may be introduced in making or playing back the record. The sound from tape is, of course, no better than the system through which it is heard; tape is potentially, but not automatically, high fidelity as a sound source.

Not so long ago restricted to the

laboratory, studio, and rare amateur, the now ubiquitous tape recorder covers a broad range of use, from the highly skilled professional in the studio to the amateur taping a family duet, or lifting a Philharmonic performance from the air.

To give a notion of just what's been going on with tape, it need only be said that there are about a hundred different types of machines, of which most were on display at the Fair. The cost of these devices runs from the neighborhood of a hundred to two or three thousand dollars, with the bulk of the amateur types at about two or three hundred.

### Appeal of Tape

The appeal of tape is double. Free from the distortion, scratch, and wear of disks, it is also simple and versatile. Tape machines at the Fair obviously drew as much interest as other components, and it was noted that they were often used as an alternative to disks in the demonstration of audio systems.

Such, then, was the Audio Fair. A thundering good show, a display of technical achievement, and at times, of technical virtuosity. Yet no matter how rarefied audio may occasionally become, it remains primarily a musical medium, serving and subsidiary to that art. May it continue!

# CONCERTS

in new york

## Stephen Kovacs, Pianist Carnegie Recital Hall, Sept. 30

Stephen Kovacs, founder and member of the American Piano Trio, which has toured extensively in this country, gave a solo recital of ambitious scope. It opened with the Vivaldi-Stradal Organ Concerto in D minor, played with force, deliberation and a good sense of form. Liszt's "Dante" Sonata had touches of Romantic color although Mr. Kovacs might have stressed more of the introspective and emotional, and less of the mechanical, aspects of his interpretation. Brahms's Variations on a Theme by Paganini were boldly set forth; the playing was marked by some erratic tempos and rhythmic details. Mr. Kovacs had a good basic technical equipment; but one wished for a greater variety of dynamics and richness of feeling in his work. The second half included shorter pieces by Rachmaninoff, Debussy, Bartok, Kodaly, Dohnanyi, and the performer's own Paraphrase on Johann Strauss's "Fledermaus". —R. M. K.

## Howard Wells, Pianist Town Hall, Oct. 3, 5:30 (Debut)

Well known on the Pacific Coast, where he has appeared as recitalist and orchestral soloist and also as a choral conductor, the young pianist offered a program consisting of the Bach-Liszt Prelude and Fugue in A minor; Schumann's Sonata in G minor, Op. 22, No. 3; a group of six Debussy works; Scriabin's Six Preludes, Op. 11; Granados' "The Maiden and the Nightingale"; and Albeniz's "Triana". The slanting of the program toward impressionism and the evident possession of sensitive equipment provided considerable interest, though the performer did not seem to have solved all the problems of projection. His playing was best when he gave free reign to a fine sense of lyricism. At times his rhythms seemed rather uneven and his pacing erratic. In striving to fill a large tonal frame and contribute to the Schumann sonata a dramatic import, Mr. Wells overstressed dynamics, and tended to speed through this introspective work. It is likely that another recital on a day less marked by humid warmth might reveal the pianist's abilities in a better light. —R. M. K.

## Collegium Musicum of New York Carl Fischer Hall, Oct. 3

The Collegium Musicum, under Fritz Rikko's direction, entered its fourth New York season with a program listing Two Canzoni for Strings by Gabrieli; Anton Reicha's Quartet for flute, violin, viola, and cello; the Adagio and Fugue, K. 546, by Mozart; Ravel's Sonata for violin and cello; and Vivaldi's Concerto in B flat for oboe, violin, and string orchestra. The solo artists were Helen Kwalwasser and Raymond Kunitz, violinists; Lorin Bernsohn, cello; and Joseph Marx, oboe. —N. P.

## William Clauson, Folk Singer Town Hall, Oct. 3 (Debut)

An American of Swedish extraction, Mr. Clauson proved a superior and welcome addition to the list of folk singers working in the concert field. Trained both as a singer (by Viktor Fuchs) and classic guitarist (by José Barroso), he has performed in this country and Mexico and last summer made successful appearances in Sweden. He was able to color his sweet, light, smoothly produced voice

for all sorts of dramatic and stylistic purposes, avoiding any monotony of delivery, and his skill as a guitarist was much greater than that of most folk singers. The richness and variety of his accompaniments, while sometimes overly sophisticated, gave additional interest to his performances, and this instrumental virtuosity was particularly valuable in giving authenticity to the many Latin American and Spanish numbers he offered. American, British, and Scandinavian items—the last rarely heard here—completed the program, all sung with complete understanding of the diverse musical idioms and in the original language. His diction was excellent, but he misgauged the acoustics of Town Hall and sometimes sang too softly to be understood. —R. A. E.

## Istvan Nadas, Pianist Town Hall, Oct. 4 (Debut)

A brilliant debut in a program of excessive demands was made by Mr. Nadas. Trained in Hungary under



Istvan Nadas

Bartok, Louis Kentner and others, he concertized in Europe before a stay in a German concentration camp. He has since been heard in Italy and in Venezuela, and later taught a master class at Xavier University in Louisiana.

His opening work, Bach's Partita in C minor, had a quite personal interpretation—technically of exemplary

smoothness and flexibility, and texturally of a transparency that made the reading seem anything but academic.

The massive "Hammerklavier" Sonata of Beethoven offers problems that few can meet adequately, but Mr. Nadas succeeded in giving a large-scale version of the work, one which excelled in its power, lucidity, and (in the Adagio sostenuto) of a lyrical utterance approaching the grand manner. One might have cavilled at a few passages in which the pianist resorted to some effects not only *martellato* but even suggestive of the sledgehammer. These, however, were details that did not seriously mar a performance of brilliance, color and imagination, with some moments of a Romantic coloring that suggested he would be an ideal interpreter of Schumann or Brahms.

In the second half of his program, the artist played Prokofiev's Sonata No. 7; Chopin's Ballade No. 4, in F minor; and Falla's Fantasia Baetica.

An exceptionally gifted new personality, Mr. Nadas should be successful if his future exploits are as gratifying as was his recital. —R. M. K.

## Renato Bonacini, Violinist Carnegie Recital Hall, Oct. 4 (Debut)

Making his New York debut, Renato Bonacini included in his program the first American performance of the opening movement of a violin concerto by Malipiero, as well as the Mendelssohn Concerto, Tartini's G minor Sonata, and works of Kreisler, Falla, Bartok, Ravel, and Wieniawski. In the best traditions of the Italian school, Mr. Bonacini played with elegance and lucidity, and with a warm and expressive tone. The excerpt from Malipiero's concerto proved to be somewhat static in character, and though colorfully scored, the artist found bringing it to life difficult. In the other works he displayed considerable technique and musical maturity. Geraldine Douglass was his accompanist. —A. R.

## William Doppmann, Pianist Town Hall, Oct. 5 (Debut)

William Doppmann, who last season won both the Walter W. Naumburg Musical Foundation Award and

the Michaels Memorial Award, made an impressive debut playing three Scarlatti sonatas; Schumann's "Kreisleriana"; the Chopin F minor Ballade, Op. 52; a first New York performance of four Piano Pieces by Leslie Bassett; and Samuel Barber's Sonata, Op. 26. His performance of this taxing program revealed a remarkable talent, leaving no doubt that the above awards were well deserved. His tech-



William Doppmann

nique, while somewhat steeley, was superbly refined and allowed for consistently clear and accurate playing. While the young pianist showed a natural subjective reticence in his interpretations of the Schumann and Chopin pieces, they were nevertheless delivered with eloquence and bravura. Following the rather limp Piano Pieces of Leslie Bassett, the Barber Sonata received a lucid, compelling performance indicating that Mr. Doppmann was firmly established on home ground. —A. R.

## David Abel, Violinist Town Hall, Oct. 5 (Debut)

David Abel, an eighteen-year-old violinist from San Francisco, chose an exacting program for his New York recital debut and, in meeting the challenge of works like the Tartini-Kreisler "Devil's Trill" Sonata and the Sonata No. 1 of Bartok, he revealed a ready technique and musical taste. His playing of the former was occasionally marred by faulty intonation and a tendency to hurry the slow sections, but he became increasingly secure in his reading of the final movement. While this work was approached somewhat in the manner of an exercise to be gotten through, the young violinist obviously enjoyed his bout with the Bartok sonata, disclosing considerable awareness of its poetry, particularly in the nocturnal Adagio. Since it is an extended work that many a more experienced artist might find taxing, it was understandable that at this stage in his development Mr. Abel was unable to sustain it throughout. He was expertly and sympathetically assisted by Artur Balsam at the piano and, for the rest of the program, offered commendable performances of Schubert's Fantasia in C and two pieces by Szymanowski. —C. B.

## Bessie Mayle, Soprano Town Hall, Oct. 9, 5:30

Bessie Mayle was heard in an intriguing program that was notable for maintaining a high level of interest throughout. It included Rameau's "Le Berger Fidèle"; four songs by Robert Franz; Chausson's "Chanson Perpetuelle"; a group with flute accompaniment by Roussel, Pillois, Huc, and Delage; Abram Chasins' "A Valentine" and Howard Swanson's "Songs for Patricia" (which Miss Mayle sang in their first performance at Minneapolis last year). Her approach to this music was intelligent and musicianly, revealing serious study, but there was a sameness in her realizations that indicated a want of flexibility, or of greater expressive range. This feeling may have been due in large part to the fact that Miss Mayle's voice is still a small one, with upper tones occasionally lacking in firm support. Arpad Sandor was the accompanist. (Continued on page 23)



Gerald Moore

of the day, gave what amounted to a master class in accompanying before a large audience, which gave him rapt attention, punctuated by hearty laughter and applause, despite the lethargy induced by an unseasonably hot and humid Sunday afternoon, Oct. 3 in Town Hall.

Mr. Moore moved briskly, with numerous examples at the keyboard, parodied and otherwise, through the

main problems and pitfalls that beset the pianist who chooses to appear in tandem with a singer or another instrumentalist — the picture-painting, which is the accompanist's preserve; the varying treatment of the repetitions in strophic songs; the matter of volume in relation to that of the soloist; the matter of deportment (the pianist does not make arabesques through the air with his hands during the introduction of "Morgen"); the troublesome, but ever-present, questions of transposition.

In connection with the last named, Mr. Moore recalled rehearsing with a certain East European vocalist who just got under the descending Iron Curtain. They went through a song in its original key of F major. When they had finished, the singer turned to Mr. Moore and said solemnly, "Iss doo high." Mr. Moore offered to transpose to E major, and they went through again. This time the singer turned to the accompanist and said, "Iss doo low." Nonplussed, Mr. Moore pointed to the keyboard. The singer stared at the pair of white keys for some time and then asked in a desolate voice, "Iss noddink in between?"

A wit, a scholar and a splendid musician is Mr. Moore. —R. E.

## Noted English Accompanist Gives Lecture

Making his points with authority, urbanity and a devastating British-American sense of humor, Gerald Moore, distinguished English pianist, best known in this country for his many recordings with leading singers



# San Francisco Opera

(Continued from page 3)  
(who owns the American rights to this opera) gave a stylized portrayal of the innkeeper. Both Yola Caselle and George Cehanovsky were excellent in their servant roles. The audience reacted most favorably to the production as a whole. "Salome" brought the American debut of Eugene Szenkar as operatic conductor; the first appearance here of Inge Borkh as Salome; Alexander Welitsch's United States bow as Jokanaan, and otherwise presented a long cast that included Brian Sullivan, Charles Kullman, Claramae Turner, Rosalind Nadell, and a dozen others, under the stage direction of Paul Hager.

Interest centered on Miss Borkh, since she had made a sensational debut here in "Elektra" last year. Vocally, she sustained the role with power and beauty. Histrionically, though she was not the most convincing Salome we have seen, she had individuality galore. Here was an interesting psychological study in advancing stages of depravity. From the moment she flounced on to the stage in a sheath gown of silver with colored stripes, she commanded attention. There were allure, petulance, frenzy (and yet subtlety) in her singing and acting, but not in her dance, which left much to be desired. Perhaps her most astonishing innovation was the casual manner in which she demanded the head of Jokanaan while freshening her make-up after the dance.

Mr. Welitsch proved superb both as a singer and actor in the role of the prophet. Much could also be said for the performances of Mr. Kullman as Herod, Mr. Sullivan as Narraboth, Miss Turner as Herodias, and Miss Nadell as the Page. The singing cast for this demanding work also included Messrs. Ligeti, Palangi, Cehanovsky, Enns, Curzi, Assandri, De Paolis, Mason, and Harvey, and Eileen Scott.

## Debut of Szenkar

Mr. Szenkar, as an exponent of the Strauss music drama, proved a podium figure efficient but not too greatly impressive. We have heard better readings of the score in San Francisco.

Staged with a stark but powerful set and lighting—with Paul Planer's GKP Projection System supplying the atmospheric moonlit background—"Salome" carried sufficient theatrical impact to make one forget, momentarily, that it was not the best performed production within memory.

A repetition of "Rigoletto", for the Sunday matinee audience on Sept. 26, had Karl Kritz as conductor. The cast included Leonard Warren, again in the title role; Miss Robin, as Gilda, omitting her castigated high B; Mr. Sullivan as an excellent and personable Duke; Miss Nadell as Maddalena; Mr. Ligeti as Sparafucile; and in other roles Messrs. Palangi, Harvey, De Paolis, and Cehanovsky, and Misses Hall, Warren, and Currier. The whole opera was done in more than amiable fashion.

The first "Manon" (Sept. 28) was Pierre Monteux's show. The conductor received a great ovation

on his return. Massenet's score has rarely sounded with so much meaning or with such orchestral effectiveness. But the singing cast was not distinguished in all details for the first performance. Dorothy Kirsten looked handsome and gave her best efforts to the title role, but she could hardly be regarded as an ideal Manon. Nor could Giacinto Prandelli at all times meet the lyric demands of the role of Des Grieux. Mr. Herbert was a rakish Lescaut, acting better than he sang. Mr. Alvary was effective as the Count, as were Mr. Cehanovsky as De Brétigny, and Mr. De Paolis as Guillot. Notably good was the trio of Pousette, Javotte, and Rosette, as done by Misses Casselle, Warren, and Nadell.

Staging of the hitherto omitted scene of the Cours la Reine (which Mr. Monteux demanded if he were to conduct) added interest and dramatic continuity. The ballet proved attractive. Miss Kirsten's glamorous costumes were a striking contrast to the earlier act sets, which now look very shoddy; but the final scene was reasonably new and very good to see.

The Oct. 3 matinee repetition of this work, with Miss Carteri in the title role and Mr. Moscona replacing Mr. Alvary as the Count, made quite a different effect. The new soprano proved so excellent a Manon that the entire cast was inspired to outdo its previous efforts. Her transition from the young girl coming from a convent to the glamorous creature of the Paris *demi-monde* was well achieved, and she revealed a voice rich, warm and lustrous, communicative through

the entire emotional gamut. Her success was literally sensational. In the repetition, Mr. Prandelli received an ovation for "Le Rêve", and Mr. Moscona's Count had elegance of demeanor and good vocal quality.

The second "Forza del Destino" (Sept. 30) had Roberto Turrini sharing male honors with Leonard Warren by giving a stirring performance as Don Alvaro. His robust tenor voice, good looks, and dramatic characterization were assets in his impersonation. Carla Martinis made a more completely favorable impression than in her first Leonora, getting off to a much better start. Miss Turner's Preziosilla had a richer voice than on the preceding occasion. A cut was made in this hearing, which allowed the final curtain to fall about 20 minutes earlier. Otherwise the Fausto Cleva-conducted performance was little changed from the first, with Messrs. Siepi, Baccaloni, De Paolis, Andersen, and Palangi; Misses Warren and Knapp; and the ballet again winning success.

A gratifying feature of the season was Dorothy Kirsten's Tosca (Oct. 1). She has developed the role greatly since she first sang it here. One found her portrayal excellent—individual, as becomes Miss Kirsten's temperament, and altogether credible. Moreover, she sang more beautifully than we have heard her do in many years. Robert Weede's superb Scarpia and Jan Peerce's Mario were at their best, too. Also helping in the performance's success were Messrs. Ligeti, Baccaloni, De Paolis, Cehanovsky, and Palangi, and (for the first time here) a boy soprano, Robert Rosenblatt, as the Shepherd. Mr. Cleva conducted.

The revival of "The Flying Dutchman" on Oct. 5 (the only

Wagnerian work in the season's repertoire) was a triumph visually. Modernized simplification was the keynote to the staging by Harry Horner, designer, and the Paul Hagers. (He gets the credit line, but Mrs. Hager rates co-director's honors.) With Paul Planer's GKP Projection System supplemented by a minimum of painted canvas, Mr. Horner achieved a magnificent first scene. The finely directed male chorus not only sang excellently but created a notably fine ensemble picture. The modern set for the second act—credibly Norwegian—was an exterior one, with the house serving as background. To all appearances, the action took place in a courtyard, but it had been hoped that the audience would envision side walls and ceiling. (It didn't.)

## Hotter as the Dutchman

Hans Hotter made his debut here in the title role and proved magnificent in voice and stature, though a bit too static, in the Wagnerian tradition, to make for complete dramatic credibility. Especially so, since Mr. Alvary's Daland and Mr. Curzi's Steersman were acting so realistically. Miss Borkh gave us two different Sentas in two performances, the first was bad in costume, make-up and hand movements. But her matinee Senta was beautifully costumed, well groomed, and well mannered. And her singing was good, too. Mr. Sullivan made Eric convincing and sang with much beauty of tone and phrase. Miss Warren was the efficient Mary. Mr. Szenkar conducted the Wagnerian score with more conviction than he had the Strauss, and the general effect was excellent, particularly so at the matinee on Oct. 10, one of the outstanding performances of the season.

The first "Turandot", on Oct. 8, was a triumph. The scenic investiture created last year with Opera Guild funds seemed even more impressive this season, and the cast was definitely superior. New in the title role was Carla Martinis, who fulfilled the musical and dramatic requirements in convincing manner. Her singing throughout was consistently beautiful and communicative. Mr. Turrini's heroic tenor had a fine ring to it and he made a handsome Prince. Mr. Moscona was an excellent Timur. Licia Albanese gave an exquisitely sympathetic portrayal as Liù. Messrs. Guarrera, Assandri and Curzi made much of the Ping, Pang, Pong scenes. Mr. Palangi was an imposing Mandarin, and Mr. De Paolis was the aged Emperor. Lesser assignments were well carried by Yvonne Gotelli, Donna Petersen and Robert Gordon.

The chorus was a real co-star. Mr. Piccinato's staging was the best he has accomplished with the ensemble. Mr. Cleva's conducting made the most of all the dramatic excitement and melodic interest in the score. William Christensen's choreography and the ballet were other valuable assets.

## New York City Ballet To Give Nutcracker

The New York City Ballet has announced a five-week engagement, starting Nov. 3, in which it will present exclusively the complete Tchaikovsky "Nutcracker", in the version of George Balanchine.

## Cherubini's Italian Revival

LUIGI CHERUBINI'S opera "The Portuguese Inn," given its American premiere by the San Francisco Opera on Sept. 26 and reviewed in this issue, was performed in a new edition made by Giulio Confalonieri, of Milan. The rights to this version are controlled by Lorenzo Alvary, operatic baritone, who took part in the West Coast performances. Though the work was performed in the original Italian, Mr. Alvary has had the libretto translated into English, by John Gutman, for performances in the latter language.

The facts concerning the revival in Italy of Cherubini's music, under the enthusiastic pioneering of Mr. Confalonieri, are told in an article by Claudio Sartori, noted professor at Milan Conservatory and music critic of the daily newspaper *Il Tempo di Milano*, who is also an authority on the bibliography of ancient music. Mr. Sartori says in part:

"When Giulio Confalonieri decided to promote a crusade to ex-hume some of Cherubini's works, he did not track down erudite musicological studies, write critical articles on the subject, or throw himself into polemics. He shut himself up in his home for many months and emerged finally with a two-volume work called 'Prigionia

di un Artista' ('An Artist's Captivity'), which bore the subtitle, 'Il Romanzo di L. Cherubini'. The publication of this book attracted attention, not only in musical circles, but in sophisticated literary ones, and in 1948 it won the Bagutta Prize for Literature.

"Thus, curiosity was created in the Italian theatrical world about the forgotten works of the Florentine musician. Confalonieri proceeded to revise that composer's operas 'Lodoiska' and 'The Portuguese Inn'. They were presented in Milan in 1950 and 1951, at La Scala and at the Teatro Nuovo by a company of young singers whom he had taught and directed. Their success was immediate. 'The Portuguese Inn' entered the repertoire of the Cadetti della Scala (younger artists who have studied operatic art in the school of La Scala), who presented the work many times in Italy and abroad.

"After this, other Cherubini works were sought out by theatrical circles in Italy. There followed a triumphant resurrection of 'Medea', which opened the 1953 Florentine Musical May and last season entered the repertoire of La Scala. The Accademia Chigiana at Siena this year has revived Cherubini's opera buffa 'Il Crescendo', in the edition of Mr. Confalonieri."

## New York City Opera

(Continued from page 3)

stood more rehearsing for intonation and attack as well as for balance.

Michael Pollack sang well as the Messenger. Edith Evans was an able substitute for Peggy Bonini as the Priestess.

### The Marriage of Figaro, Oct. 1

Marguerite Willauer, who made her debut with the New York City Opera on Oct. 1, in the role of the Countess Almaviva in Mozart's "The Marriage of Figaro", revealed a lovely voice. The quality was pure; the tone was lustrous, even in top phrases; and the phrasing showed a sensitive ear for nuances. Miss Willauer was timid in rapid-passage-work and her diction was not always clear, but she sang with unmistakable artistry. Her acting was stiff, yet it had dignity and basic good sense.

Jean Handzik was heard for the first time at the City Center as Marcellina; after a rough and ready first act both her singing and acting improved. The other artists were heard in familiar roles: Walter Cassel, as Count Almaviva; Norman Treigle, as Figaro; Laurel Hurley, as Susanna; Edith Evans (substituting for Frances Bible), as Cherubino; Richard Wentworth, as Dr. Bartolo; Luigi Vellucci, as Don Basilio; Michael Pollock, as Don Curzio; Arthur Newman, as Antonio; and Peggy Bonini, as Barbina.

The performance began pallidly, and the lack of proper rehearsal was obvious, but it gained steadily in spirit and momentum. Miss Hurley sang especially well in the "letter duet" with Miss Willauer. Of the others, Mr. Cassel had the most authority. Joseph Rosenstock conducted the first act without his usual felicity in this score, but later he, too, perked up.

—R. S.

### Carmen, Oct. 2, 2:30

The first hearing this fall of Bizet's opera presented one debut, that of Sarah Fleming as Micaëla, and Frank Eckart's initial appearance as Don José. Miss Fleming proved a personable village maiden. She had a pleasing lyric voice, with a fine bloom in its best register, though a slight edginess at other moments. She acted with confidence, if not with mature skill. Mr. Eckart as José proved something of a "find". Though self-conscious, on this occasion, he revealed a superior voice, used with notable smoothness and a passionate sense of drama; his virility of conception also made the character stand out as a credible lover and avenger.

Rosemary Kuhlmann repeated her well sung, if somewhat cool and stately Carmen; Lawrence Winters' Escamillo was a dominant one, sung with easy mastery and an insouciant charm. William Wilderman was a manly Zuniga, providing in the inn scene a note of menace. The smugglers' quintet enlisted some picturesque acting, if rather less authentic vocalism, from Miss Kuhlmann, Peggy Bonini (Frasquita), Lucretia West (Mercedes), Michael Pollock (Remendado), and Emile Renan (Dancario). Richard

Torigi was also a good Morales.

The staging of the ballets in the inn scene and final act exhibited rhythmic power in routines more Haitian than Gypsy, as conceived by Sophie Maslow and performed by Donald McKayle, Ethel Winter, Alvin Schulman and others. Julius Rudel conducted with competence. The choruses were somewhat weak.

—R. M. K.

### Die Fledermaus, Oct. 3

In the season's first performance of Johann Strauss's "Die Fledermaus," on Oct. 3, Susan Yager made her debut with the New York City Opera, in the role of Rosalinda. Her voice was bright, flexible, and varied in color; and she sang with vivacity. She seemed a bit afraid of the Czardas, especially towards the close, but she had both the volume and the agility to perform it effectively. The clowning and absurd antics in which she indulged in the first act and occasionally in later acts must be blamed upon the amateurish stage direction. The City Center "Fledermaus" needs extensive revision in this department. Miss Yager is comely and obviously a valuable addition to the soprano roster.

Ernest McChesney was heard for the first time in the role of Eisenstein. Except when he forced, he sang it agreeably. Laurel Hurley was a pert and vocally adept Adele. Donald Gramm, as Orlofsky, was the most polished actor and careful singer in the cast. Lloyd Thomas Leech was a tight-voiced and "hammy" Alfred. William Wilderman, as Falke, and Richard Wentworth, as Frank, were dependable. The other roles were taken by Peggy Bonini, as Sally; Luigi Vellucci, as Blind; and Thomas Powell, as Ivan. Collee Worth's hilarious performance as Frosch deserves special praise.

Sophie Maslow's new choreography, obviously in need of further rehearsal, had some original and interesting ideas. Rolls on the floor to "The Blue Danube" are a little startling, but why not? Thomas Martin conducted vigorously but rather crudely.

—R. S.

### Falstaff, Oct. 7

Verdi's "Falstaff" entered the fall repertory in the same dress seen for the first time last spring — the rather prettified settings of John Boyt, the workable costumes of the same designer, and the ingenuous staging of Otto Erhardt. These aspects of the production have their good and bad points, as discussed earlier, but it is largely due to the knowing guidance of Joseph Rosenstock's baton that this difficult work does not fly to pieces in matters of style. As for the singers themselves, and the company does assemble a thoroughly capable cast for its "Falstaff", the soundest characterizations on this occasion were the Ford of Walter Cassel and the Dame Quickly of Margery Mayer. William Wilderman's portrayal of Sir John was vocally commanding and covered a wide range of expression, from sullen brooding to inflated buffoonery. But it was thinly drawn and rarely penetrated deeper than the padded stomach that outwardly means Falstaff, but

only outwardly. In the same manner, Phyllis Curtin, as Mistress Ford, and Rosemary Kuhlmann, as Mistress Page, handled their roles with confidence but without conviction. Others in the cast were Michael Pollock as Dr. Caius, Madeleine Chambers as Nanetta, Luigi Vellucci and Norman Treigle as Bardolph and Pistol, and Jon Crain as a fairly pallid Fenton. In pointing out that Mr. Crain's aria opening the final scene was one of the high points of the performance, it should be emphasized that this "Falstaff" had many good qualities, whatever one's reservations.

—C. B.

### Faust, Oct. 8

This serviceable, orthodox production of "Faust", brought back after a two-year rest, was notable for the first local impersonation of Mephistopheles of Norman Treigle; praiseworthy performances on the part of Frances Yeend (Marguerite), Walter Cassel (Valentin), and Rudolf Petrak (Faust); and a Siebel from Frances Bible that was as good as any to be seen hereabouts now.

Mr. Treigle's resonant, beautifully focused voice made his Mephistopheles impressive in sound; he sang the notes accurately, with rhythmic punch; and he threw himself wholeheartedly into his characterization, which, apparently designed by Vladimir Rosing, the production's stage director, was sometimes rather crude. Rough as it was, it provided the basis for a performance that could be theatrically exciting.

(Continued on page 25)

## TV Opera To Open With Mozart Work

The NBC Television Opera Theatre is launching its sixth season on Oct. 31 with an hour-and-a-half presentation of Mozart's "The Abduction from the Seraglio" in color. This year's opera performances will be telecast on Sunday afternoons (3 to 4:30 p.m., EST), instead of on Saturdays, as they have in the past.

The repertory of RCA's 1954-55 opera season, as announced by producer Samuel Chotzinoff and musical director Peter Herman Adler, will also include a repeat performance of Puccini's "Sister Angelica", on Dec. 5; the annual Christmas performance of Menotti's "Amahl and the Night Visitors", on Dec. 19; Puccini's "Tosca", in January; Strauss's "Ariadne auf Naxos", in its original version as an opera-with-a-play, in February; and the world premiere of Lukas Foss's new opera, tentatively entitled "Griffelkin", in March. Plans for a production in April, will be announced at a later time. Charles Polacheck will continue as associate producer of the series, and Kirk Browning as television director. All of the productions will be sung in English.

## Primrose Begins American Tour

The caption of a photograph in the October issue of MUSICAL AMERICA showing William Primrose being congratulated by Fritz Kreisler after his appearance at the Berkshire Festival contained an unfortunate typographical error. It should have read: "The violinist [not violinist] began a coast-to-coast tour with an appearance with the Springfield, Mass., Symphony on Oct. 19."

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# Musical Events in Mexico Reach New Heights During Recent Months

By PEGGY MUNOZ

**M**USIC-MAKING in Mexico reached a new high this summer with a stunning performance of the Verdi Requiem at the Palace of Fine Arts. Romano Picutti conducted an ensemble of local artists, which included the Boys Choir of Morelia, the Adult Choir from the Conservatory of the Roses, the National Symphony, and soloists Rosa Rimoch, Belen Amparan, Carlo del Monte, and Father Luis M. Rosas. Both the singers and instrumentalists outdid themselves under the baton of Mr. Picutti, who is at present preparing the Morelia Boys Choir for its second tour to the United States in January, 1955.

During July and August, the University Symphony Orchestra offered twelve Sunday morning concerts at the Palace of Fine Arts. Titular conductors José Rocabruna and José F. Vázquez both made two appearances. Guest conductors included James Sample, director of the Erie Philharmonic; Angel Muñiz Toca, founder of the Asturias Orchestra in Spain; Carl Garaguly, director of the Harmonien Society Orchestra in Bergen, Norway; and Mexican-born Jorge Mester.

A high point of the series was the excellent musicianship of James Sample, who conducted the Mexican premieres of several North American works in his two concerts: Barber's Adagio for Strings; Symphony No. 4 by David Diamond; the Third Symphony by Randall Thompson; and Charles Griffes' symphonic poem "The Pleasure Dome of Kubla Khan". All were favorably received by public and press. Gyorgy Sandor, who performed the Second Brahms Piano Concerto and the First Chopin Concerto, enjoyed his most successful appearances in this country to date. Josefina Aguilar, accompanied by conductor Angel Muñiz Toca, gave a memorable interpretation of the vocal part in Falla's "Amor Brujo." The Japanese violinist Toshiya Eto also triumphed with the orchestra, his unusual technical facilities winning storms of applause on two occasions. The excellent conducting of Carl Garaguly in two concerts gave rise to equal enthusiasm, especially among the local critics.

## Young Mexican Artists

Another summer concert series of particular interest was offered at the Palace of Fine Arts on Wednesday evenings by the newly formed Association of Mexican Concert Artists (ACMAC). Recitals were presented by five of the nation's most talented young soloists—Sulamita Koenigsberg and Carlos Rivero, pianists; Hermilo Novelo and Enrique Serratos, violinists; and Guillermo Helguera, cellist. I was most impressed by Messrs. Novelo and Serratos; both seemed to promise a great deal for the future.

The final program of the ACMAC series was a symphonic concert marking the debut of nineteen-year-old Jorge Mester as a conductor. His first appearance before the National Symphony was exciting; a fine career has been prophesied for the young director, despite his present lack of practical experience and maturity. Beethoven's Triple Concerto was given with Miss Koenigsberg, Mr. Novelo and Mr. Helguera as soloists.

The spring season of the National Symphony brought us four outstand-

ing conductors: Carlos Chávez, the late Clemens Krauss, Henry Swoboda, and Sergiu Celibidache. Soloists included Karl Freund, Angélica Morales, Higinio Ruvalcaba, Joseph Szigeti, José Kahan, and the concertmaster of the National Orchestra, Franco Ferrari. The season closed with a striking interpretation of the Beethoven Ninth Symphony under the baton of Mr. Celibidache. Despite the sadness occasioned by the death of Clemens Krauss a few hours after one of his concerts, this season was in all respects one of the finest in the history of the orchestra. A large part of its success was due to the new concertmaster from Turin, Franco Ferrari.

Other recent events in Mexico City were two recitals by Sigi Weissenberg, pianist, a favorite here; six appearances during the spring by the Budapest Quartet, and two recitals by Joseph Szigeti. Mr. Szigeti, who also appeared twice with the National Orchestra, was not in particularly good form until his concert on May 26, when he played as only he can when in the vein.

The German-American pianist Gerhardt Muench also won rave notices for his recital at the Galería San Angel. His unusual program included works by Rodolfo Halffter, Tcherenine, Orlando Gibbons, Frescobaldi, Couperin, Ernst Krenek, Paul Hindemith, and himself. The Piano Sonata by Krenek was one of the most moving and technically exciting examples of the twelve-tone system I have heard.

Two other American artists also gave recitals here during the summer. Miriam Wagner, pianist, appeared in the Sala Ponce, and Leslie Frick, mezzo-soprano, presented a program of lieder and contemporary Spanish songs in the Social Security Auditorium. Miss Frick sang with the musicality and warmth of presentation that have endeared her to Mexi-

can audiences during the three years of her residence here.

The Bellas Artes Chamber Orchestra has continued to offer excellent programs of seldom-heard music under the direction of Luis Herrera de la Fuente. The same Bellas Artes series also brought us a fine recital by Carlos Puig, tenor, a musician of great sensitivity and good taste.

A rising provincial organization, the Symphony Orchestra of Guajuato, now in its third year, presented the nine Beethoven symphonies in that city during May and June. The orchestra is ably conducted by José Rodríguez Fraust.

I was considerably impressed also by the fine work being done by the Symphony Orchestra of Guadalajara, in the State of Jalisco, under the direction of Abel Eisenberg. The string section of this ensemble is unusually precise in its attacks and phrasings.

## Escudero To Return For New York Series

Vicente Escudero, Spanish gypsy dancer, with a company of ten flamenco dancers and musicians, will return for an American tour, opening with a New York engagement beginning on Feb. 1 next. The company will include Carmita, one of his two partners when he first appeared in this country in 1932. His last tour here was in 1935. Mr. Escudero is now giving a series at the Champs-Élysées in Paris, where his engagement was recently extended.

## Julian Olevsky Booked For 25 European Dates

In an item concerning Julian Olevsky's European tour, which appeared in the October issue of *Musical America*, it was incorrectly stated that the violinist is fulfilling twelve engagements abroad. Mr. Olevsky is scheduled for 25 engagements, both as orchestral soloist and in recitals. The orchestral appearances are with leading ensembles in The Hague, Oslo, Stockholm, Copenhagen, and Helsinki.

## Atlanta Conductor Signs Three-Year Contract

ATLANTA.—Henry Sopkin has been re-engaged as conductor and musical director of the Atlanta Symphony for a three-year term.

## New Orleans Opera Initiates Season

NEW ORLEANS.—The New Orleans Opera House Association inaugurated its season on Oct. 7, when "La Bohème" was presented under the baton of the association's new artistic director and conductor, Renato Cellini. He was greeted with warm and sustained applause, and at the end of the opera he joined the singers in a long series of curtain calls.

The merits of Eugene Conley (Rodolfo), Cesare Bardelli (Marcello), Gerhard Pechner (Benoit and Alcindoro), and Viletta Russell (Musetta) were well known here. Lucine Amara's debut, as Mimì, was most gratifying, for she seemed so richly gifted vocally and dramatically. Norman Scott's Colline was very sympathetic, and Arthur Cosenza, as Schaunard, revealed a good voice and fine histrionic ability. The choruses, trained by Knud Andersson, made an excellent showing, and Armando Agnini's stage settings contributed substantially to the unusually fine production. A second performance, two nights later, attracted a packed, enthusiastic house.

"Otello" was listed for Oct. 21 and 23, with Ramon Vinay, Herva Nelli, Cesare Bardelli, and Marietta Muhs.

"Tosca" follows on Nov. 11 and 13 and will present Inge Borkh, Roberto Turrini, Robert Weede, and Gerhard Pechner. "Lakmé" is set for Dec. 2 and 4, with the tenor lead assigned to Charles Anthony, New Orleans tenor who made his debut last season at the Metropolitan. Others in the cast will be Graciela Rivera, Nicola Moscona, and Richard Torigi.

"Rigoletto" will be sung on March 3 and 5, with Robert Merrill, Dolores Wilson, Walter Fredericks, and William Wilderman. On March 24 and 26 there will be a presentation of "Andra Chenier", with Richard Tucker, Frances Yeend, and Robert Weede. "Martha" is set for April 14 and 16, with Dorothy Warenskjold, John Alexander, Frances Bible, and Clifford Harvut. The extra production will be "Die Fledermaus", on May 5 and 7, presenting Regina Resnik, Charles Kullman, Virginia MacWatters, Thomas Hayward, John Brownlee, and Ralph Magelsen.

The season closes on April 22 and 24 with "Carmen", with Jean Madeira singing the title role, David Poleri as Don José, Dorothy Warenskjold as Micaëla, and Hugh Thompson as Escamillo. HARRY B. LOEB

## Mendelssohn's Elijah Heard in Boston

BOSTON.—The Handel and Haydn Society began its season very early this year, singing Mendelssohn's "Elijah" at Symphony Hall, Sept. 28. The soloists were Alice Farnsworth, soprano (who at the last moment replaced Anne English); Mabel Pearson, contralto; Wesley Copplestone, tenor; and Robert Falk, bass. Thompson Stone conducted.

This was a good performance chorally, neat and incisive. While Mr. Copplestone proved the best, in style and vocal projection, of the soloists, Miss Farnsworth did well, though she has yet to gain that sense of reposeful authority which usually comes only with years of experience. Mr. Falk sang the title role ardently and well, albeit with some fuzziness of tone. Miss Pearson's singing was on the dry side, light in weight and not very strong in projection.

It has fallen to a young local pianist, John Moriarty—who by the time these lines are written, will be in Italy for study on a Beebe Award—to introduce to America music by Philip Cogan. Cogan was an Irish composer, born in 1748, who, though prolific, is today but a brief entry in the reference books. From what I can ascertain, none of his music until now has been available.

The three short sonatas and a set of variations on the tune "Push About the Jorum" proved engaging, amiable, graceful and brimming with high spirits of a certain restrained passion. If short on development, Cogan's music thus heard is truly pianistic and often considerably decorated with ornamentation. It shows much familiarity with Mozart and Haydn, and there are even prophetic touches of the romantic manner that came with Schubert.

This music is said to have been written between 1775 and 1798. The touches of Beethoven in it are puzzling. Did he learn them from study of early Beethoven, or did he truly anticipate Beethoven? Perhaps we shall never know. Anyway, the venture proved fascinating and well worth the effort involved.

Ingrida and Karina Gutbergs, young duo-pianists now resident in Boston, gave a Jordan Hall concert, Oct. 10. Their keyboard technique, singly and joined, is well developed, their ensemble equally so. They have not yet learned the subtleties of duo-piano playing, but the Saint-Saëns "Scherzo", Op. 87, and the Rachmaninoff Suite No. 2, Op. 17, indicated the Gutbergs sisters have begun to learn the interpretative intricacies of their art. —CYRUS DURGIN

## IMI and Hunter Announce Conferences

A series of conferences will be held under the joint auspices of the International Music Institute and the Hunter College Opera Association beginning Feb. 4, under the title "Music in Today's World". The conferences, scheduled for alternate Friday evenings, are designed to bring together representatives of all fields of music and music education to exchange opinions on various aspects of composition, performance, radio and recorded music, and other subjects.

Among those who have consented to serve as panelists for these conferences are Gladys Swarthout, Peggy Glanville-Hicks, Thomas Scherman, Joseph Rosenstock, John Gutman, and Marks Levine. A number of foreign musicians and representatives of cultural organizations abroad have also agreed to participate in the events. Hans Rosenwald, president of the International Music Institute, will be moderator.

# CONCERTS

in new york

(Continued from page 19)

Ellen MacGillavry was the assisting flutist.

—C. B.

## Philharmonic Launches Young People's Series

The New York Philharmonic-Symphony, under Wilfrid Pelletier, played its first concert for tiny tots at Town Hall on Saturday afternoon, Oct. 9. The program, presenting "Instruments on Parade", opened with Virgil Thomson's "Fanfare for France", and continued with Waxman's "Athanael the Trumpeter", in which William Vacciano was soloist; two excerpts from Tchaikovsky's "The Nutcracker"; the first movement of Vivaldi's Violin Concerto in A minor, played on a Lilliputian instrument by seven-year-old violinist James Buswell (and played well); Kleinsinger's "Adventures of a Zoo", with Paul Tripp narrating; and a medley of Anderson pieces. All went without a hitch and, perhaps because the occasion was mercifully relieved of a serious "educational" tone, the adults and their young appeared to enjoy themselves equally.

—C. B.

## Salzburg Marionette Theater Brooklyn Academy of Music, Oct. 9

The Salzburg Marionette Theater, which is not visiting Manhattan this season, offered a lively marionette version of Johann Strauss's "Fledermaus" on this occasion. The recording of the Metropolitan Opera version of the opera was used, in a specially edited form prepared for the marionette theater by Paul Pimsleur. Except for the omission of Frosch's monologue at the beginning of Act III and a few changes in dialogue, the recording was not substantially altered. "Fledermaus" lends itself remarkably well to puppet performance. Nonetheless, the shorter works performed by the Salzburg Marionette Theater are better suited to the medium than this opera adaptation.

As an afterpiece, the theater presented "The Blue Danube", a ballet fantasy for puppets created by Hans Birkenstock. This was pretty, interestingly lighted, and ingenious, if a bit too long.

—R. S.

## Alyne Dumas Lee, Soprano Town Hall, Oct. 10, 3:00

An unusually stimulating program was the feature of Alyne Dumas Lee's third Town Hall recital. One heard Benjamin Britten's powerful "Seven Sonnets of Michelangelo", as well as a French group that included excellent songs by Sanguet, Gaubert, and others. Unhappily, Miss Lee's singing was by no means as imaginative and varied as her program. She is endowed with a large, eloquent voice, which makes wonderful dark sounds. But both technique and control seemed insecure; one carried away the impression that Miss Lee was far from certain of what this splendid instrument of hers would do at any given moment. Interpretatively, the singer's performances were marred by a certain literalness and lack of fancy; the musico-literary content of no given song seemed quite grasped. The accompanist was Harold Eisberg.

—W. F.

## Marjorie Hamill, Soprano Town Hall, Oct. 10, 5:30

Marjorie Hamill's recital was distinguished by vocal loveliness, perceptive musicianship, and a strange coolness that often approached chilliness. Her program was a pleasant

one in its standard way: arias by Bach and Mozart, nicely projected; a group of Wolf songs, which were rather mincingly understated; and a French group, charmingly sung, which included a song each by Berlioz, Fauré, Debussy, Ravel, and Poulenc. The program closed with songs in English by Gordon Myers, Emanuel Rosenberg, Eugene Goossens, John Duke, and Daniel Wolf. Rosenberg's "The Lamb" and Wolf's "Violin" were listed as first performances. Gibner King was at the piano; assisting artists were Harry Moskovitz, flute; Martin Leskow, oboe; and Loren Glickman, bassoon.

—W. F.

## Selma Ajami, Soprano Town Hall, Oct. 10

Miss Ajami, an attractive young soprano of Lebanese extraction who was born in Pennsylvania, studied at the Cincinnati Conservatory, and appeared with the opera in that city as well as in Caracas, Venezuela, had given a recital in Times Hall in 1946. On this occasion she offered a program of arias, lieder and songs from Italy, Spain and South America. Paul Ulanowsky was the fine accompanist. The program included first New York hearings of Three Songs from "Canti di Strapaese" by Gian Luca Tocchi, Italian composer, and of "Carnival de Candela" by Maria Luisa Escobar, of Venezuela. Also programmed were seldom-heard works by Joaquin Rodrigo, contemporary Spanish musician, a group by Alberto Ginastera, of Argentina, and "Quebro O Coco, Menino" by Camargo Guarnieri, of Brazil. Miss Ajami showed a certain sense of the stage and a flair for projection, which made her interpretation of Wintter Watts's "Stress" a moving emotional experience, but her method of voice production was so uneven on this occasion that she was not able to give much color and shapeliness to arias by Mozart, or significance to songs by Hugo Wolf and Ravel. The Tocchi works are in a quasi-folk idiom, making them seem at times more like expressions of the music hall than of the art song.

—R. M. K.

## Ernest Bloch Concert Kaufmann Auditorium, Oct. 10

This concert was presented as an advance observance of Ernest Bloch's 75th birthday (July 24, 1955) and as a benefit for the now independent NBC Symphony, known as the Symphony Foundation of America, Inc., many of whose members participated. Emanuel Vardi conducted the "Four Episodes" and the Concerto Grosso for strings with piano, and also joined Miron Kroyt, pianist, in the Suite for viola and piano. The WQXR Quartet (Harry Glickman, Hugo Fiorato, Jack Braunstein, and Harvey Shapiro) was heard in the Third Quartet, winner of the New York Music Critic's Circle chamber-music award in 1953-54. Also on the program were several of the "Enfantes", played by Suzanne Bloch, the composer's daughter, on the virginals.

—N. P.

## Gloria Strassner, Cellist Town Hall, Oct. 11 (Debut)

Gloria Strassner, a young cellist trained at the Juilliard School of Music, gave an impressive debut recital. In a program that included sonatas by Valenti and Beethoven, as well as Schumann's Adagio and Allegro, Miss Strassner filled the hall with a splendid, sonorous tone; her fingers moved with preciseness and agility, and her bowing arm was as

steady as a machine. Stylistic probity she demonstrated rather less consistently. There was a certain superficiality to the Valenti Sonata in E major, and a corresponding glibness about the Schumann piece. But Beethoven's Sonata, Op. 69, was top-drawer; it was warm, full of play, and appropriately pyrotechnical; it made one look with some anticipation to Miss Strassner's future as a concert performer. Vladimir Padwa was an able collaborator at the piano, while John Wummer, flutist, and Ignatius Gennusa, clarinetist, assisted Miss Strassner in Benjamin Lees's Movement da Camera, a work dedicated to the cellist.

—W. F.

## Philadelphia Orchestra Launches New York Series

Philadelphia Orchestra, Eugene Ormandy conductor, Carnegie Hall, Oct. 12:

"Classical Symphony".....Prokofieff  
Suite from ballet "Petrushka".....Stravinsky  
Symphony No. 5.....Tchaikovsky

The Philadelphia Orchestra had been compelled to cancel its opening concerts at home because of a disagreement with the musicians' union and until almost the last moment the fate of the New York opening was in doubt. But one would never have known that there had been any flurry of plans or curtailment of rehearsal time from the performances in this concert. The program was made up of works that the orchestra could play in its sleep, and there were a few moments when I could not help wondering if this were the case. But in general Mr. Ormandy kept things moving briskly and the sound of the orchestra was as lustrous and sensuous as ever and the technique dazzling.

Prokofieff's "Classical Symphony" is not a worshipful imitation of Haydn and Mozart but an impertinent and yet affectionate commentary upon the classical spirit by a young genius of a new age. Mr. Ormandy missed something of the wit and boisterousness of the music, especially in the first movement, but he conducted it with bravura. Except for an exag-

gerated ritardando at the close of the Gavotte that was in questionable taste, the playing was admirably straightforward. The suite from "Petrushka" sounded gorgeous as far as sonority and tone color were concerned; the irony and heart-breaking tragedy that are latent in the music remained latent on this occasion. Mr. Ormandy made the most of the lush sentimentality and melodrama of Tchaikovsky's Fifth Symphony, whipping up the final pages to a climax that left the audience roaring its approval.

—R. S.

## Richard Kay, Cellist Town Hall, Oct. 12

The first New York performance of an "Etude-Caprice" for unaccompanied cello by Jacques Ibert, with the subtitle "Pour un Tombeau de Chopin" (commissioned by UNESCO to mark the Chopin centenary in 1949), was a feature of this program. Mr. Kay, who made his New York debut in 1950, and has appeared as first cellist with the Longines Symphonette and the Little Orchestra Society, gave a careful reading of the brief work. A thematic figure undergoes various repetitions but little development, until a more capricious section is reached. Here there are some sprightly touches, with use of pizzicato. The cellist made the final lyrical pages seem more interesting, but the score on the whole seemed a *pièce d'occasion*, without much individuality.

Mr. Kay's broad and meaty tone and his secure technical training were well displayed in a program of original make-up. This wisely dispensed with the usual warhorses and instead offered a Boccherini Adagio and Allegro in A major; Stravinsky's picturesque and in part folksy "Suite Italienne"; the Brahms Sonata in F major, Op. 99; Falla's "Suite Poultaire Espagnole"; and shorter pieces by Fauré, Glazounoff and Popper. On the whole, the cellist's manner was more earnest than polished or vivacious. The accompaniments of Leopold Mittman were musicianly.

—R. M. K.

(Continued on page 24)



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## CONCERTS

in new york

(Continued from page 23)

### Perry O'Neill, Pianist Town Hall, Oct. 13

Perry O'Neill, who completed his second European tour last year and will shortly embark on his third, returned to Town Hall with a standard program listing Brahms's D minor Ballade, Op. 10, No. 1, and Intermezzo, Op. 117, No. 1; Mozart's Sonata, K. 333; Beethoven's E flat Sonata, Op. 31, No. 3; a Chopin group; and works by Debussy and Federico Mompou. As was true of his debut in November, 1950, he revealed himself as an intelligent musician with an excellent technical command of the piano. His playing of the Brahms's works was distinguished by broad dynamic contrast, and the sonatas that followed received fluent, if somewhat ponderous readings. If there were reservations about Mr. O'Neill's interpretative abilities, they would center in his lack of clear design in extended works like the Beethoven sonata and occasional superficiality marked by excessive rubatos, stentorian fortes, and other ear-catching devices.

—C. B.

### Shostakovich Tenth Has American Premiere

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Mischa Elman, violinist. Carnegie Hall, Oct. 14:

Overture to "Colas Breugnot"..... Kabalevsky  
Symphony No. 10, in E minor..... Shostakovich  
(First performance in America)  
Concerto for Violin in D major..... Tchaikovsky

The Philharmonic-Symphony—for a tidy sum, I understand—has been able to give us our first peek at the latest product of the Soviet's main export-composer. It is a symphony of classic outline, romantic content and modern technique, and it is long—about fifty minutes. There are four movements, all of which run at middling to fast tempos and three that are extensive in time and discursive in quality. The second, a kind of scherzo, is brief, brassy, quite fast and seemingly satirical in Shostakovich's old *verboten* manner.

The writing is largely contrapuntal, frequently settled in tonality and fairly traditional in methods of thematic development. Like most Russian composers, Shostakovich is rarely at a loss for strong, emotionally appealing melodic ideas, and he has no qualms, as so many contemporary composers of other cultures have, about using them. There are several in this work—too many to keep track of at a first hearing—and they keep reappearing in altered shapes throughout the four movements, thus giving an integrated, cyclical form to the whole.

The symphony clearly has some sort of program (dialectical and

political, of course) but I don't know what it is and neither does anybody else, apparently, since there were sharp differences of opinion in a three-day official discussion of the work at the Clubhouse of Composers in Moscow last spring. According to the composer, it has to do with peace and the "thoughts and aspirations of our contemporaries", whatever that means. Beyond this there is little to say about the symphony that would not have to wait upon further hearings. Dimitri Mitropoulos displayed his tremendous powers of concentration and assimilation by conducting this long, complex work from memory and obtaining what seemed clearly to be an impeccable performance.

The evening was further distinguished by a reading of the Tchaikovsky Violin Concerto by Mischa Elman who marked, to the very day, the fiftieth anniversary of his first public appearance outside his native Russia in Berlin in 1904. Hailed as a child prodigy at the age of five, Mr. Elman has had one of the longest and most brilliant careers in modern musical history. His ardor and spirit undiminished by the years, he was greeted warmly and with affection by a distinguished audience.

—R. E.

### Charles Rosen, Pianist Town Hall, Oct. 15

Charles Rosen is a pianist of high intelligence and good taste, as one would expect from a young man who made his recital debut in New York and received a Ph.D. in French Literature from Princeton University in the same year, 1951. When he is fascinated by a piece, and when he has come to grips with its style and spirit, he can play it extremely well, as he played Arthur Berger's Three One-Part Inventions (in their world premiere at this recital) and Debussy's "La terrasse des audiences au clair de lune". But he can also miss the point of a work, as he did in Schumann's "Faschingsschwank aus Wien", or play superficially, as in Debussy's "Les collines d'Anacapri". Technically speaking, he disclosed an admirable facility and ability to color tone beautifully except in forte passages, when he played too percussively and overpedaled.

The Berger pieces, piquantly dissonant, ingenious, linear studies, were played with the wit and intellectual appreciation they demand. The first two seemed a bit monotonous in their see-saw figurations and harmonic insistence, but the third brought new rhythmic devices and a fascinating texture. If Mr. Rosen failed to evoke the boisterousness and whimsical moods of the Schumann music, his performance of the Chopin Sonata in B minor revealed in many passages a sensitive approach to Romantic art. The Scherzo was exquisitely light, and the Largo was eloquently phrased. Mr. Rosen obviously has a fine mind; what one missed most in his playing was depth and freedom of emotion.

—R. S.

### Jean Graham, Pianist Town Hall, Oct. 16, 3:00

Jean Graham, who won the Leventritt Foundation Award several seasons ago and made her bow as soloist with the Philharmonic-Symphony, also appearing soon afterward in a debut recital at Town Hall, was heard in a program that included mostly short works. The personable pianist, who has toured widely in the meantime, began with a Bach Toccata in D major, two Scarlatti Sonatas in

E major and C major, done with the forthright manner and a tone quality glossy of sheen. Her dynamic ideas in the Bach were exaggerated at times, and the Scarlatti had a rather Romantic treatment. In seeking for glowing warmth, she at times resorted to excess use of pedal. Hindemith's Third Sonata was done with a serious approach, but did not succeed in giving the work a salient profile. Her most charming playing was done in the Chopin-Liszt "My Delights", which was followed by an animated reading of the Chopin Tarentelle. In the latter half Miss Graham presented Menotti's Toccata (on a Theme from "The Old Maid and the Thief"), Rachmaninoff's Preludes in G major and B flat major, Fauré's Second Impromptu, and Debussy's "La Cathédrale Engloutie" and "L'Isle Joyeuse".

—R. M. K.

### Elizabeth Fitzgerald, Pianist Town Hall, Oct. 16 (Debut)

Sound musical knowledge and craftsmanship marked the debut of this young artist. Born in Albany, she attended the Boston Conservatory of Music where she majored in piano with Georg Fior; studied for two years in Paris, where she worked with Mme. Chailly-Richez and Yves Nat; and worked with Josef Raieff and Henri Deering. Miss Fitzgerald opened her program with compositions by Handel and Bach, and immediately gave proof of her technical proficiency. The following Beethoven Sonata, Op. 27, No. 1, was aptly played, though it lacked a certain degree of inner depth and transparency in its slow movement. In Chopin's Impromptu in F sharp major, Op. 36; three mazurkas; the Nocturne, Op. 72, No. 1, and the Fantaisie, Op. 49, the pianist achieved highlights of expressive power. The poetic atmosphere of Granados' "The Maid and the Nightingale" was delightfully conceived, and the "Mouvements Perpétuels" and the Nocturne by Poulenc were played with fluent facility. After rounding out her program with Debussy's Suite "Pour le Piano" Miss Fitzgerald was called back to give two encores. One of them, Fauré's "Après un rêve", arranged by Percy Grainger, demonstrated her talent for subtle shading at its best.

—R. B.

### Tchaikovsky Suite Heard In Second Sunday Program

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Mischa Elman, violinist. Carnegie Hall, October 17, 2:30 p.m.:

Overture "Colas Breugnot"..... Kabalevsky  
Suite No. 1 D minor, op. 43..... Tchaikovsky  
Violin Concerto.....Tchaikovsky

Tchaikovsky's lengthy and seldom played Suite No. 1 in D minor, Op. 43, was probably just as much of a novelty to this Sunday afternoon's Carnegie Hall and radio listeners as Shostakovich's Tenth Symphony was to the Thursday night audience. Last March, in an all-Tchaikovsky program, the Philharmonic-Symphony under Mr. Mitropoulos' direction presented the Introduction and Fugue of the work. In this broadcast concert the Suite was heard in its entirety. Of the six movements, the lively fugue, which Mr. Mitropoulos and the orchestra worked up to a thrilling climax, and the captivating "Marche Miniature" are the closely knit movements most likely to bear repeated hearings. The march, scored for woodwinds in which piccolos and flutes predominate, is one of Tchaikovsky's happiest inspirations, no-wise inferior to the more popular march from the Nutcracker Suite. Played with delightful gusto, as it was on this occasion, its merry-go-

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## New York City Opera

(Continued from page 21)

Jean Handzik was a new Martha, strong of voice and rowdy in action, and Arthur Newman was the Wagner. Thomas Martin conducted in routine fashion, and Charles Weidman prepared the conventionally boisterous Kermesse dances.

—R. A. E.

### Tosca, Oct. 9

The first hearing of Puccini's opera in the fall series was rather uneven. The orchestra, under Julius Rudel's baton played very loudly and in primary colors; and the co-ordination of the offstage chorus and soloist in Act II was notably poor in relation with the onstage happenings. Walter Cassel's Scarpia was the most distinguished performance, in costuming and hearing, a subtly lascivious grand seigneur. The role was sung with much command of vocal line and color. He was hampered at moments by the dramatic haphazardness of the action in the staging by Leopold Sachse. Jon Crain was a handsome and vocally commendable Cavaradossi, though he might gain shading instead of singing mostly in full voice. Wilma Spence's Tosca was poorly costumed in Act I, seeming more like a country cousin on a visit than the reigning Roman prima donna of the day; however, her Act II gown was amply luxurious. Her singing had moments of power and richness, but in other episodes shrillness caused some less rewarding listening, and she overacted at junctures, notably in the scene in Scarpia's rooms. Richard Wentworth's Sacristan was a good buffo reading; and other parts were done with sufficient dramatic appeal by Leon Lishner as Angelotti; Luigi Vellucci as Spoletta; Arthur Newman as Sciarone; and Thomas Powell as a Jailor. Jean Handzik sang the offstage measures of the Shepherd. The scenic dress of this opera at the City Center is for the most part simple but impressive.

—R. M. K.

### La Traviata, Oct. 10, 2:30

Laurel Hurley, who joins the Metropolitan this season, essayed her first Violetta in this presentation. Gifted with a pretty, light lyric voice, the soprano showed again the exceptional intelligence and musicality she has revealed in other roles. For this part, she strengthened the middle register of her voice, giving it added warmth, and her singing was full of sensitive phrasing and coloration—sometimes it became so fine-grained as to break the musical line—and dramatically she made a gently persuasive heroine. Cornell MacNeil's Germont was extraordinarily beautiful tonally, somewhat placid dramatically; conversely, John Drury's Alfredo was sung and acted with intensity, but was variable in tone quality. Completing the cast were Mary LeSawyer (Flora Bervoix), Teresa Gannon (Annina), Luigi Vellucci (Gaston), Arthur Newman (Baron Douphol), Emile Renan (D'Obigny), and Leon Lishner (Doctor Grenville). Glenn Jordan's intelligible staging was again a credit to him, and Charles Weidman's choreography (with Gerald Jackwith and Lila Lewis as leading dancers) was both entertaining and in key with the production. Thomas Martin conducted.

—R. A. E.

### Aida, Oct. 12

The third and last performance of the season of "Aida", a special Columbus Day observance, was marked by intermission ceremonies in which Baron Carlo de Ferraris Salzano, consul general for Italy in

New York, praised the City Center's activities, particularly in connection with Italian-American cultural relations. The performance was sponsored by the newly formed Italo-American Committee for the New York City Opera, of which Fortune Pope, publisher, is chairman.

Gertrude Ribla, who was with the company seven years ago, returned to sing the title role of Verdi's opera. An experienced interpreter of the part—she has sung it with the Metropolitan among other companies—she brought her considerable authority to an imposing, full-bodied performance. Some minor vocal flaws and differences of opinion with conductor Joseph Rosenstock's rather squarish rhythms did not detract seriously from the vibrant, idiomatic, and colorful reading she gave of the music. Frances Bible, who seems incapable of giving a weak performance, was a stagewise, musically eloquent Amneris, and Giorgio Coccolis-Bardi, as Radames, sang with more variation and interest than he had before. Lawrence Winters (Amonasro), William Wilderman (Ramfis), Norman Treigle (King), Peggy Bonini (Priestess), and Michael Pollock (Messenger) completed the cast.

—R. A. E.

### The Love for Three Oranges, Oct. 13

Prokofiev's diverting operatic satire returned, as before in the English translation by Victor Seroff, to the repertoire after an absence of a year. A new element was the restudied stage direction of Vladimir Rosing. There was an added dimension to many of the characterizations, as a result, with authentic Slavic folk color. The direction concentrated interest in the dramatic action rather than in bizarre pageantry as such.

There were also notable choreographic elements injected by Charles Weidman, particularly the scene of the circus closing the first act, when the attempts to divert the Prince from his melancholia had some delightful color and humor.

New assumptions included that of William Wilderman as the King, a bluff and rather crotchety portrayal; and of the three Princesses. Peggy

Bonini was vocally appealing as Princess Ninetta, while the brief roles of Princesses Nicoletta and Linetta were respectively sung by pretty Rose Virga and Emilia Cundari. Carlton Gauld returned to the company after two seasons' absence as the villainous prime minister, Leandro—a distinguished portrayal in diction, voice and manner. Lloyd Thomas Leech was outstanding for pathos and appeal as the Prince, and in the later episodes revealed romantic feeling. Margery Mayer was a dramatic Clarissa, Lawrence Winters proved an especially dominating and powerful Magician Celio. Ellen Faulk, as Fata Morgana, performed her lugubrious incantations with a great deal of brio. Edith Evans was a figure of amusing malignity as Smeraldina. Richard Wentworth again brought down the house in the Cook's hysterical dance with the ribbon. Others who filled the dramatic picture worthily were Emile Renan, as Pantalone; Luigi Vellucci, an especially good Truffaldino; Gerald Jackwith, as Farfarello, and George Kluge, who spoke the prologue and epilogue written by David Thornton.

The delightful settings, the doll masks designed by Mr. Dobujinsky and executed by Yugi Ito and Michael Arshansky, together with freshened costuming by the former, made this one of the most expertly staged productions that the company has to offer. An especial laurel must be given to Julius Rudel for his able conducting of an elaborate and difficult score.

—R. M. K.

### The Tales of Hoffmann, Oct. 15

Returning after a three-year absence, Offenbach's fascinating work proved again to be one of the company's most attractive productions. Thomas Schippers, conducting the work for the first time, restored some cuts, notably Lindorf's aria in the Prologue and Hoffmann's drinking song in the Venetian scene. Leopold Sachse, again the stage director, and John Boyt, scene designer, had adapted to the full stage the Condell sets that had previously served a stage within the stage.

Mr. Schippers won from the orchestra some remarkably clean, accurate, and beautifully inflected playing, but his tempos were sometimes too fast to permit either individuals or chorus to make the most of their music. Mr. Sachse, with a more practical stage area to work in, handled the action intelligently, except for an unconsciously comical ending to the Venetian scene. Charles Weidman's tiny choreographic chores were despatched with taste.

It was the excellent company of singers recruited for the opera, however, that distinguished the production. Carlton Gauld, in the triple roles of Lindorf, Coppélius, and Dr. Miracle, dominated the stage whenever he was on it, with his sharp delineation of character and effective stage movement, and he made the most of his vocal resources in stylistically superb singing. As the fourth "villain", Dapertutto, Walter Cassel sang impressively and won a special round of applause.

Making his debut with the company, Davis Cunningham, the Hoffmann, revealed a smooth-textured voice, so securely and easily produced that he could cope with the grueling part without any sign of fatigue. His singing may not have had all the desired shading and subtlety, but it was admirable nonetheless, and he cut a handsome figure.

Laurel Hurley, singing her first Olympia, was utterly charming; she needed only a little more mechanical accuracy in her aria to make the interpretation perfect. Eva Likova contributed a glamorous Giulietta, in voice, looks, and movement. Also new to the production, Phyllis Curtin's Antonia was affectingly pathetic, and

(Continued on page 33)

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## Choral Compositions Secular and Sacred

Mario Castelnuovo-Tedesco's "Choral Settings of Poems by John Keats", including three poems set for mixed voices a cappella and three set for male chorus a cappella, have the almost frighteningly high opus number of 157. They are issued by Galaxy Music Corporation. The settings for chorus of mixed voices a cappella are: "To Sleep"; "The Dove"; and "Two or Three".

"Two or Three" is a humorous poem written by Keats in a letter to his sister. Neither the verse nor the music is very good or very funny but Keats's burlesque rhymes have a certain catchiness. "To Sleep" is a night piece in typically romantic style which the composer has set appropriately if in rather trite fashion. The voice-writing is effective from a technical point of view. Both settings are for chorus (SATB) and are provided with piano parts for rehearsal.

In the sacred field, Galaxy has issued Powell Weaver's setting for women's chorus (SSA), with tenor or mezzo-soprano solo, of Thomas Moul's paraphrase of the Ninety-Fifth Psalm. The accompaniment is for piano or organ. George W. Kemmer has arranged the Negro Spiritual "There Is a Balm in Gilead" for women's chorus (SSA), with piano accompaniment.

## Cycle of Songs By Howard Ferguson

The Irish composer Howard Ferguson, now resident in England, is known to American music lovers through his Piano Concerto, introduced here by Myra Hess, and through his Piano Sonata in F minor, but his works have not been widely performed in the United States. By far the most appealing music of his that I have encountered is a song cycle, set to poems by Denton Welch, entitled "Discovery". This work had its world premiere in London, on May 22, 1953, when Peter Pears sang it in the Royal Festival Hall. Herta

Glaz introduced it to American audiences at the 92nd Street YMHA in New York on Jan. 26, 1954.

Whereas the Piano Concerto was tiresome and insipid, these songs are imaginative, beautifully colored, and emotionally alive. The poems are entitled: "Dreams Melting"; "The Freedom of the City"; "Babylon"; "Jane Allen"; and "Discovery". Each is a fantasy, a mood, or a suggestion; and all lend themselves extraordinarily well to musical treatment. Ferguson does not write with any great originality or depth, but his music infallibly creates a mood and fascinates the listener. Even such a mad poem as "Jane Allen" finds him able to convey the mixture of nonsense and tragedy that the poet has conjured up. The settings are also effective from a technical point of view. Boosey and Hawkes publish the song cycle.

## Ten Early Songs By Charles Ives

Ten Songs by Charles E. Ives, issued by Peer International Corporation, represent fourteen years of the composer's creative career. The earliest song in the collection, "Slow March", is dated 1888, and the latest, "Mirage", 1902. Some of them sound almost like a weird compound of Ethelbert Nevin and Arnold Schönberg, yet there is not one that does not bear the stamp of Ives's emotional sincerity and amazing creative daring. Sugary harmonies dissolve into polytonality; rhythms assume curious patterns; almost every bar has a surprise for us, despite the old-fashioned style of much of the music. Who but Charles Ives would begin a lament for "a humble animal" (presumably a cat or a dog) with a quotation from Handel's "Dead March" from "Saul", and succeed in making it sound appropriate?

Four of the songs, "Slow March", "To Edith", "The Circus Band", and "Memories" (in two parts, "Pleasant" and "Rather Sad") are set to verses by Harmony T. Ives, the composer's wife. The others are settings of Shelley ("The World's Wanderers"); Tennyson (lines from "Amphion"); Alfred from Bernard ("Forward into Light"); an anonymous writer ("Omens and Oracles"); Wordsworth ("I Travelled Among Unknown Men"); and Christina Rossetti ("Mirage").

None of these ten songs measures up to Ives's best, but all of them possess strong historical interest, and several might well find a place on recital programs. "To Edith" and "Mirage" will be within the reach of every singer. Bolder souls might attempt "The Circus Band" or "Omens and Oracles", which sounds today like a take-off of Wagner, although it was probably written without such intent. This is one of those fascinating works in which one cannot be sure whether the composer was entirely serious or not.

## Christmas Choral Music Listed

BAMPTON, RUTH: "A Christmas Antiphony" (SAB, piano or organ). (Gray).

CALDWELL, MARY E., arr.: "Tell Us, Shepherd Maids" (French-Canadian carol) (SAB, piano or organ). (Gray).

COOPER, IRVIN, arr.: "Yuletide for Teentime" (18 carols) (for junior high school choruses, unison, two part, or four part). (Carl Fischer).

EDMUNDSON, GARTH: "Nativity Carol" (SATB, organ ad lib.). (Gray).

FRYXELL, REGINA HOLMEN: "To the Christ Child" (unison, piano or organ). (Gray).

GARDEN, CHARLOTTE, arr.: "Lightly, Lightly, Bells Are Pealing" (Moravian folk song) (SA, organ). (Gray).

MAGNEY, RUTH TAYLOR: "Ring, Bells of Christmas" (SA, piano or organ). (Gray).

MEANS, CLAUDE: "Our Heavenly King!" (SATB, organ). (Gray).

STOKOWSKI, LEOPOLD: "When Christ Was Born" (SATB, organ). (Gray).

WALTON, KENNETH: "His Star" (SATB, piano or organ). (Gray).

WESTLUND, BERNHARDT H., arr.: "Joseph and the Angel" (Appalachian carol) (SATB, a cappella). (Presser).

WOODGATE, LESLIE: "The First Christmas" (unison, piano or organ). (Paterson).

## Short Christmas Cantata By David H. Williams

The H. W. Gray Company has issued David H. Williams' "Puer Natus", a cantata for Christmas (SATB; soprano, alto, tenor, and baritone solos; organ), which requires about thirty minutes for performance. Subtitled "A Christmas Pastoral in Three Scenes", the work is moderately easy. The text is drawn from the Bible, from an old French dialogue carol, and from hymns by Luther, Nahum Tate, and Isaac Watts.

## Dylan Thomas Honored In Stravinsky Work

LOS ANGELES.—The opening program of the series now known as Monday Evening Concerts, formerly Evenings on the Roof, was a memorial for the late Welsh poet Dylan Thomas, in Los Angeles County Auditorium, Sept. 20. The core of the program was the premiere of Stravinsky's "In Memoriam Dylan Thomas" (1954), listed as dirge-canon and song, for tenor, string quartet and four trombones.

The work takes the form of canons for the four trombones, followed by an interlude for string quartet; a setting of Thomas' poem "Do not go gentle into that good night", for tenor accompanied by the string quartet; and concluding with a postlude in which the trombones and strings restate the material of the opening. The unusual contrast of instrumental textures accomplishes a solemn and elegiac effect, and the poem is set straightforwardly, with rather more dramatic emphasis than is characteristic of the composer's recent work. Richard Robinson sang the solo with taste and skill, and Robert Craft conducted authoritatively. Mr. Craft also conducted the remainder of the program.

—ALBERT GOLDBERG

## San Francisco Shows New Music Typewriter

SAN FRANCISCO.—A new typewriter that prints music instead of letters has been invented by Robert Keaton, a San Franciscan, and has already passed its experimental stage, an initial output of 200 having been distributed.

Character keys are arranged on a keyboard that may be shifted up and down automatically to place notes through a range of four octaves. Beyond this, unlimited range is possible by shifting the paper. Notes are precisely placed on the staff, and Mr. Keaton issues various types of manuscript paper, with the requisite staves spaced for precise co-ordination with the spacings of the machine. The machine may be operated by the touch system, and it is stated that the method of operation does not take long to learn.

M. M. F.

## Antheil Opera Premiered in Denver

DENVER.—A significant musical event was the world premiere here, on Aug. 5, of George Antheil's one-act opera "The Brothers". The composer, who wrote the libretto, admits that he first considered the Cain and Abel story years ago. The idea remained with him until recently he read a newspaper story that provided a modern version of the Biblical legend. In his opera, Cain becomes Ken; Abel, Abe. Both are in love with Mary, who was blinded by an explosion the night of her marriage to Abe. Of the five characters, she is the most commanding—tragic and very human. Her reading of the Cain and Abel story in her Braille Bible foreshadows events to come.

The terse, gripping work moves powerfully to its ultimate tragedy, as though impelled by fate. After a vigorous opening, the score alternates between harsh dissonances and expressive passages that mirror the blind girl's sadness. She is given some lyrical moments, particularly the haunting song, "O star of my life". But tender scenes, often in waltz-like rhythm, are brief. A restless, ostinato bass is employed for background effects; nervous, shivering figures in the strings and strident trumpet motifs depict the tense atmosphere.

The success achieved by the production was due to Waldo Williamson's musicianly absorption of the score and his sympathetic conducting. He maintained a nice balance between singers and orchestra. This was complemented by Edwin Levy's expert stage direction. The libretto's specifications for a modern kitchen, with its white, gleaming gadgets, did not, however, give Robin Lacy much scope for exercising his artistry in stage setting.

The cast, largely non-professional, included Susanna Mancorti, soprano (Mary); Anthony Samarzia, tenor (Abe); Richard Dworak, baritone (Ken); Jack Olson and Larry Robertson (ex-soldiers).

—EMMY BRADY ROGERS

## Composers Group Enters Tenth Season

The Composers Group of New York City opened its tenth anniversary season on Oct. 1 with the launching of a new monthly series of half-hour broadcasts over station WNYC. In addition, the group will present eight monthly programs at Mason & Hamlin Salon in the G. Schirmer Building, the first of which, on Oct. 14, offered premieres of works by Paul Giasson, Robert Fairfax Birch, and Harry Hewitt. The first of four Carnegie Recital Hall concerts to be given this season was scheduled for Oct. 29.

The organization's activities in behalf of the American composer will also include a number of projects for members only, including workshops at which members will present incomplete works for comment and criticism by their colleagues, meetings at which music editors of New York publishing firms will be guest speakers, rehearsals of scores by member composers by the National Orchestral Association under Leon Barzin, and readings of new quartet scores by the Kohon String Quartet. Membership in the Composers Group, whose address is 350 W. 57th St., New York 19, is open to any composer or performer.

## Hoboken Remembers Stephen Foster

HOBOKEN, N. J.—The Hoboken Chamber of Commerce has unveiled a plaque marking the 100th anniversary of the publication of Stephen Foster's song "Jeannie with the Light Brown Hair", which the composer wrote while a resident here.

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# Composers Corner

THE world premiere of "Canticle for Voice, Strings and Woodwinds" by **Alan Hovhaness**, with words by Gloria Vanderbilt Stokowski, was presented on CBS Radio's "The Music Room" on Sept. 12. Nell Tange- man was soloist with the CBS Radio Orchestra, conducted by Alfredo Antonini. . . . **David Broekman** has been engaged to compose and conduct the music for the dramatic shows in "The Best of Broadway" series on CBS Television. . . . **H. Owen Reed's** "La Fiesta Mexicana" was played for the first time by the Eastman Symphonic Wind Ensemble under Frederick Fennel on the ABC network on Sept. 23.

**Sir William Walton** has been commissioned to compose the music for Sir Laurence Olivier's forthcoming film, "Richard III".

**Alfredo Antonini** conducted the premiere of his "Magnificent City" over CBS Radio's "On a Sunday Afternoon" on Oct. 3. . . . The radio premiere of **Jack Beeson's** opera "Hello Out There," based on William Saroyan's play, was given over New York's WEVD on Oct. 5.

"Great Land of Mine," a mixed chorus by **Mary Howe** has been chosen as official invocation to open the next biennial convention of the National Federation of Music Clubs, in Miami, Fla., April, 1955. It will be published by Mercury Music Corporation.

**William Schuman, Roger Sessions**, and **Aaron Copland** will appear at concerts presented by the Chamber Music Society of Baltimore during its 1954-55 season. The initial concert, on Nov. 23, will feature the works of Schuman. . . . Sessions' Second String Quartet will receive its European premiere over the Northwest Deutscher Rundfunk in Cologne on Nov. 26. His choral work "Turn O Libertad" was performed for the first time abroad at the Kranichsteiner Musik-institut in Darmstadt in August. . . . **Wallingford Riegger's** Variations for Piano and Orchestra had its European premiere on Sept. 8 when it was played by Frank Glazer and the Orchestre de la Suisse Romande in Geneva.

First performances appearing in the 1954-55 program list of the Chicago chapter of the ISCM are a "Missa Brevis" by **Wilhelm Killmayer** and an opera by **Leon Stein**, "The Fisherman and His Wife". . . . A new composition by **Benjamin Lees**, "Declamations for String Orchestra with Piano", dedicated to the pianist Carl Post, will have its world premiere in San Francisco, with Mr. Post as soloist, in November. . . . "Upon This Rock", an oratorio by **Harry R. Wilson**, professor of music education at Columbia University, was given its first New York performance in July. . . . **Sarle Wright**, organist and choirmaster of Columbia's St. Paul's Chapel, as well as a composer, was invited to play an organ recital at Westminster Abbey in August. His program included works of **Seth Bingham**, **Leo Sowerby**, and **Walter Piston**. . . . Piston has been named as one of the first recipients of the Huntington Hartford Foundation Awards, given in recognition of distinguished contributions to the arts.

**Roger Goeb**, who has just completed his Fourth Symphony, will teach composition at Stanford University, Palo Alto, Calif., this fall. His Third Symphony, recently recorded by Leopold Stokowski, is being scheduled for

performance in Paris, London, Amsterdam, and Brussels during the coming season. . . . **Halsey Stevens**, chairman of the composition department at the University of Southern California School of Music, has written a "Triskelion" for orchestra on commission by the Louisville Orchestra. It will be broadcast on CBS this fall. His Symphony No. 1 is scheduled for release on Remington Records, in a performance by the RIAS Symphony of Berlin. . . . Stevens, along with **Ellis Kohs**, another USC faculty member, was also represented in the university's 1954 Festival of Contemporary Music, held in July.

"Sun-up", an American folk opera by **Tadeusz Kassern**, and **Kurt Weill's** "The Tsar Has his Photograph Taken" will be presented by the Opera Players at the Provincetown Playhouse in New York during the week of Nov. 10. The Kassern work will receive its premiere.

**Roy Harris** has completed a short orchestral work, "Symphonic Epigram", based on the letters CBS, to honor the 25th year of the New York Philharmonic-Symphony broadcasts over that network. Dimitri Mitropoulos will conduct the premiere in the broadcast concert of Sunday, Nov. 14.

**James Cohn's** "Three pieces on texts of Ogden Nash" will have its first performance in a program by the Master Singers, conducted by Joseph Liebling, at Carnegie Recital Hall on Nov. 1. The program will be repeated on Nov. 14.

**Grant Fletcher** led the Chicago Symphony in four concerts early this summer, all of which included the overture to his opera "The Carrion Crow" and a work called "A Pocket Encyclopedia of Orchestral Instruments".

## CONTESTS

**BENJAMIN AWARD.** Auspices: New Orleans Philharmonic-Symphony Society. For an orchestral work of tranquil nature, not exceeding twelve minutes in length. Award: \$1,000, and performance. Deadline: Nov. 10. Address the society at 605 Canal St., New Orleans 16, La. **WHITNEY OPPORTUNITY FELLOWSHIPS.** Auspices: Jörn Hay Whitney Foundation. Open to citizens of the United States and territories who have not had full opportunity to develop their talents because of arbitrary barriers. Awards ranging from \$1,000 to \$3,000. Deadline: Nov. 30. Address the foundation at 630 Fifth Ave., New York 20, N. Y.

**Glenn E. Jacobson**, pianist of Spokane, Wash., has won an \$800 RCA Education Committee scholarship at Oberlin College, where he is entering his sophomore year. . . . **Robert Crane**, an instructor at the University of Wisconsin school of music, has been awarded first prize of \$150 in this year's composition contest conducted by Phi Mu Alpha. The winning composition, "Sonatina 1952" for piano, was heard at the music fraternity's national convention in Cincinnati this summer. . . . **Alice Riley**, soprano, of Council Bluffs, Iowa, and **Raleigh Isaacs**, tenor, of Ponca City, Okla., were winners in the vocal solo competition of the 25th annual Chicagoland Music Festival in August.



Roy Travis, composer, left, winner of the New York Philharmonic-Symphony-Gershwin Award for 1952, and David Bar-Ilan, pianist, who will perform Mr. Travis' First Piano Sonata in his New York debut concert in Carnegie Hall, Dec. 1

## Sousa Centennial Medal Issued by Austrian Mint

VIENNA.—A John Philip Sousa Centennial Medal has been coined by the Austrian Mint in Vienna, reciprocating in this form the March King's visit to the Austrian capital in 1905. The designer of the medal is Arnold Hartig, who has designed a number of commemorative medals of composers for the Austrian Mint, and who made several sketches from life of his visit. One edition of the medal will be presented to the music departments of American schools and to municipal bands sponsoring Sousa memorial concerts.

## First Performances In New York Concerts

### Orchestral Works

Badings, Henk: Symphony No. 2 (Concertgebouw Orchestra, Oct. 13)  
Shostakovich, Dimitri: Symphony No. 10 (New York Philharmonic-Symphony, Oct. 14)

### Piano Works

Bassett, Leslie: Piano Pieces (William Doppmann, Oct. 5)  
Berger, Arthur: Three One-part Inventions (Charles Rosen, Oct. 15)

### Violin Works

Malipiero, Gian-Francesco: Violin Concerto (first movement only) (Renato Bonacini, Oct. 4)

### Cello Works

Ibert, Jacques: "Etude-Caprice—Pour un Tombeau de Chopin" (Richard Kay, Oct. 12)

### Songs

Escobar, Maria Luisa: "Carnaval de Candela" (Selma Ajami, Oct. 10)  
Rosenberg, Emanuel: "The Lamb" (Marjorie Hamill, Oct. 10)  
Tecchi, Gian-Luca: Three Songs from "Canti di Strapaese" (Selma Ajami, Oct. 10)

## Montreal Orchestra Signs Guest Conductors

MONTREAL.—Because of Otto Klemperer's decision not to return to North America next year the Montreal Symphony has re-engaged Pierre Monteux and Josef Krips to conduct a total of seven pairs of concerts in 1954-55. Of the remaining five pairs of concerts in the orchestra's schedule, one each will be conducted by Charles Munch, Alberto Erede, Paul Paray, Desire Defaux, and Igor Markevitch.

There will be eight soloists during the series, including Inge Borkh, German dramatic soprano; the young Canadian pianist Glenn Gould; Gary Graffman and Leon Fleisher, American pianists; and Theodor Uppman and Ginia Davis, who will sing excerpts from "Pelléas and Mélisande" under Mr. Monteux.

## New Publications

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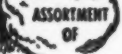
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## MUSICAL AMERICANA

### Outdoor Indiana Summer Series

By JENNIE A. RUSS

#### Michigan City, Ind.

AS the name implies, International Friendship Gardens, one and a half miles from Michigan City and 52 miles east of Chicago, is a group of gardens dedicated to promoting international friendship. The entire area of the gardens comprises one hundred acres, with about twenty small areas planted in the typical manner, formal or informal, of various countries. But about one third of the tract is given to the Theater of Nations, a natural amphitheater with an island, set in an artificial lake, as its stage. On that stage each year, a series of diversified concerts is given, as well as the finals of the annual Chicagoland Music Festival.

The gardens trace their history to an Old Mill Garden exhibit by three brothers, Joseph, J. Virgil, and Clarence Stauffer, at the Century of Progress Fair in Chicago in 1933. Their exhibit attracted so many visitors, American and foreign, that when the fair entered its second year, the brothers decided to hold an International Garden show for the purpose of "creating a warmer relationship between all peoples of the world."

The Stauffers wrote to various dignitaries at home and abroad, telling them of their project and asking for their participation in this internationally-minded scheme. The response was overwhelming. King Gustav V, of Sweden, and Queen Wilhelmina, of the Netherlands, were among the first to reply. And when the exhibit opened officially, there were over three hundred floral "representatives" from all over the world.

Thinking the idea could be broadened to become a permanent institution, Joseph, J. Virgil, and Clarence acquired the present tract in Indiana, which was ideally suited for their purposes. The land is surrounded by well-wooded hills carved by a creek, which provides natural protection and moisture for the gardens. About a third of the hundred acres has been set aside as a bird sanctuary.

#### Flowers of Many Nations

The gardens themselves, representing the horticultural glories of France, England, Poland, Germany, Scotland, Switzerland, Canada, Holland, and others, circle a large lawn. Branching off of the lawn at one corner is the Symphony Garden Theater, with a grassy stage that is actually large enough to accommodate a full orchestra. The "walls" of the garden theater are formed by tall trees, which give it a secluded air and make it a delightful place for intimate concerts.

The Theater of Nations, where the larger concerts are given, is lined with evergreens and poplars of various heights. The audience sits some forty feet from the stage, separated by a lagoon. (The lagoon figured nicely this summer in scenes from the musical comedy "Hay Harvest", in which a procession of small boats and lighted candles made for a spectacular bit of pageantry.)

The list of artists who have appeared on the island stage is a long one and includes Jarmilla Novotna, Nancy Carr, Lucille Manners, Eugene Conley, Robert Weede, Algerd Brazis, and Charles Curtis. Through the years there have also been all sorts of recitals and concerts by pianists, dancers, symphony orchestras, and bands. Once there was a harp ensemble from the University of Indiana, and once a piano symphony that used ten spinet pianos.

This summer concerts were given at the International Friendship Gardens on four Saturday evenings in July and August, with an average attendance of slightly over 3,000. The opening concert featured choruses of the United States Steel Company under the direction of Harry S. Walsh, and the Carillo Band, also a US Steel organization, conducted by Kenneth W. Resur. The second concert brought the Lithuanian National Ensemble "Dainava", of Chicago, with Mr. Brazis as guest artist.

This was the fourteenth year that finals for the Chicagoland Music Festival have been held at the gardens. This year it was on July 31. On that day the grounds fairly swarmed with young baton twirlers and flag swingers.

For the fourth program the Florentine Opera Company, of Milwaukee, was conducted by John D. Anello in a performance of "Carmen". Lois Gentile sang the title role, with Walter Fredericks as the Don Jose.

A similar series has been given at the gardens each summer for the last fourteen years. (Anna Fitsu, one-time leading soprano with the Chicago Opera, established these gardens as the home for opera-under-the-stars in this area and for many years pro-

duced light and grand operas every summer.) Programs are selected from material presented by agents, and once they have been decided upon, books of season tickets are printed and sold for \$6.00 for the series. Single admissions vary, according to the type of program, from \$2.50 for the opera to \$1.25 for the other events. The garden management receives a small percentage from ticket sales, for the gardens are by no means complete and require constant care.

### Opera Train To Make Louisville-New York Trip

LOUISVILLE, Ky.—Louisville's first "opera train", similar to many "theater trains" that bring theater patrons to New York from nearby communities, will leave this city on Nov. 23. The destination of its passengers will be the Metropolitan Opera House, where seats have been reserved for four evening performances, Nov. 24 to 27. The return trip will leave New York on the 28th, and the total cost to each traveler will be \$96, including hotel reservations and tickets.

The Louisville opera train, for which 100 persons have signed, was organized by Dwight Anderson, music editor of the Louisville Courier-Journal, who announced to his readers that such a venture would be undertaken if there were sufficient interest. Subscribers were also offered an opportunity to attend a matinee at the Metropolitan on Saturday, or a Sunday afternoon concert by the New York Philharmonic-Symphony, at slight additional cost.

### Chamber Group Plays Pennsylvanian Works

PHILADELPHIA.—The New Chamber Orchestra of Philadelphia opened its tenth season at the Academy of Music, under Ifor Jones, on Oct. 17. The program was unusual, paying tribute to Pennsylvania Week with music from this state, for the most part. Charming were two seldom-heard, short symphonies by Johann Friedrich Peter, a Bethlehem, Penna., composer, who flourished in colonial times. The Sinfonia in D Major and the Sinfonia in C Major were examples of classic restraint with a naive sparkle in the quick movements.

Philadelphia-born Frances McCollin's Quintet in F Major was played by pianist Vladimir Sokoloff and the Curtis String Quartet, and was well received by an enthusiastic audience. Samuel Barber, a native of West Chester, Penna., was represented by his noble Adagio for Strings. The program ended with a fine performance of Dvorak's seldom-heard Serenade, a composition whose five sections are more notable for facile enjoyment than for anything of particular distinction.

—MAX DE SCHAUSENSEE

### Schumann Monument Restored in Bonn

BONN, GERMANY.—The monument that marks the double grave of Robert and Clara Schumann in Bonn, damaged during the war, has been restored through municipal efforts. German sculptors were invited to compete in providing a new relief to surmount the restored monument.

#### MAX WALD

DOWAGIAC, MICH.—Max Wald, 65, composer and teacher of Chicago, died here on Aug. 11 while visiting his sister, Mrs. L. Brooks Jones. Born in Litchfield, Ill., he first had formal harmony study with Walter Keller in Chicago. A period as a conductor of theater productions followed. In 1919-20 Mr. Wald studied theory and orchestration with Arthur Olaf Anderson, and in 1921 taught theory at the American Conservatory in Chicago. The next season he went to Paris for study with Vincent d'Indy.

He won an award in 1932 from the National Broadcasting Company for his symphonic poem "The Dancer Dead". In 1936 he was appointed chairman of the theory department of the Chicago Musical College, a position which he held until 1949. His many compositions, lyrical and post-Romantic in nature, included four operas. "Provincial Episode" won an opera competition held by Ohio University in 1952 and was performed there.

#### ALFRED GRADSTEIN

The death of Alfred Gradstein, Polish composer, in Warsaw on Sept. 29, has been reported by the Polish Embassy. He was best known for songs for children and popular music for voice and instruments. His children's cantata, "White Dove" is scheduled to be performed at the second Festival of Polish Music next January.

#### B. WINFRED MERRILL

BLOOMINGTON, IND.—B. Winfred Merrill, 90, former concert violinist, composer, music textbook writer, and dean emeritus of the Indiana University school of music, died here on Oct. 17. Mr. Merrill joined the Indiana faculty in 1919, becoming dean of the new music school in 1921 and serving until his retirement in 1938. He was credited with founding and conducting the first high-school orchestra in the United States, at East Aurora, Ill., in 1880.

## OBITUARIES

#### MARIE LESCHETIZKY

Marie Gabrielle Leschetizky, pianist and widow of Theodor Leschetizky, eminent piano master, died of heart disease in Paris on May 30 last, according to recent advices. Mme. Leschetizky, whose maiden name was Rozborska, was of Polish birth, and belonged on the paternal side to an Italian family distinguished in art. Her grandmother, the sister of Julius Fontana, the latter a friend of Chopin and editor of his posthumous works, was said to be remarkable for her rendering of that composer's music. Mme. Leschetizky had appeared widely in recitals, including London and New York. Formerly she taught the pianistic principles of her late husband, and about twenty years ago transferred the Leschetizky Master School of Pianoforte from Vienna to Paris.

With her sister, Mlle. de Rozborska, she had been marooned in a little cottage in Brittany during the war, and later they returned to Paris, where they lived in considerable poverty. Mme. Leschetizky, who in her later year has been virtually a recluse, was—despite the threat of encroaching blindness—working on a book dealing with the rhythmic foundations of musical interpretation.

#### ARNO A. SEUFERT

NEWTON, KAN.—Arno Axel Seufert, 62, cellist with the Kansas City Philharmonic since its inception in 1932, died here on Sept. 20. He was the husband of Ruth O. Seufert, manager of the Celebrity Concert Series in Kansas City. Born in Stockholm, he won a scholarship as a violinist at the Royal Conservatory there when he was only seven years old. He came to the United States 41 years ago with his father, Anton, who for years had been a member of the Royal Opera orchestra in Stockholm. Mr. Seufert was also active as

an instrument maker in Kansas City. Besides his wife, whom he married in 1917, he leaves a daughter, Martha Jo, and a sister, Mrs. Elizabeth Staf.

#### JOSEF TURNAU

Josef Turnau, 65, stage director of operas, died at Mount Sinai Hospital, New York, on Oct. 2. Mr. Turnau had been director of the opera workshop in the School of General Studies at Hunter College for the last eight years. Born in Prague, he worked with Richard Strauss as co-director of the Vienna State Opera for a time. Later he was general manager of the Braslau Opera and then of the Frankfurt Opera. His widow survives.

#### CHRISTIAN STEENBERG

Christian Steenberg, 70, father of Risë Stevens, mezzo-soprano of the Metropolitan Opera, died in the Harkness Pavilion, Columbia-Presbyterian Medical Center, New York, on Sept. 27. A retired advertising executive, he leaves, besides his daughter, his wife, the former Sadie Mechanic; a sister, and a grandson.

#### JESSIE SEYMOUR PAMPLIN

Jessie Seymour Pamplin, former oratorio and concert singer, and retired voice teacher, died of heart disease at the East River Nursing Home, New York, on Oct. 8. Born in Union City, Ind., Mrs. Pamplin was active in Europe between 1910 and 1917, singing in concerts in Berlin, London and other capitals. Later returning to New York, she taught for a number of years. Survived are a sister, Mrs. Mercedes Stephens, of New York, and a niece.

#### ALEKSANDR HELMANN

LONDON.—Aleksandr Helmann, 41, pianist and composer, died here on Sept. 1. He appeared as a child prodigy in tours of Russia. In 1923 he went to the United States, where he studied piano with Moriz Rosenthal, and he made his recital debut in New York in 1931. His later years were spent principally as a composer.

## Umbrian Festival

(Continued from page 7)

but the purity and truth of the original text are never impaired. Music gives way to dramatic silences at the most intense moments of the story—the capture of Christ, the death on the Cross.

The production by the Florence Maggio Musicale, under Emidio Trieri, was of an exceptionally high standard. A great part of the success of this work is due to the sublime interpretation of the part of Christ by Angelo Pietri, who has never had conventional ballet training.

One cannot expect perfection with the improvised stage conditions in this church, yet the addition of orchestral interludes to cover stage noises between scenes would add greatly to the esthetic conditions.

Mario Castelnuovo-Tedesco's oratorio "The Book of Jonah," written in California in 1951 and using the King James version, had its first performance at the Basilica of San Pietro by the chorus and orchestra of the Accademia Santa Cecilia (Rome) under Franco Ghione. The composer's treatment of this fine subject is highly personal, colorful and dramatic, yet I found the style too operatic, lacking that impersonal purity, austerity and propriety important to oratorio. He avoids a traditional orchestral texture and uses five saxophones to replace violins and violas; this procedure, with heavy brass and percussion departments, causes the color to remain dark and heavy. The soloists and chorus had to force, or remain inaudible. There are many fine qualities about this work but a more restrained performance would help one to appreciate them better.

The Coro Polifonico of the Accademia di Santa Cecilia (Rome) under Fernando Previtali gave an impressive rendering of Rossini's "Petite Messe Solennelle" (1863), for soloists, chorus, two pianos and harmonium. This Mass is not at all "Petite," but of large dimensions. The title refers to the small accompaniment, which Rossini later wrote out for orchestra, it is said, to prevent others doing so.

Here and there the composer at times falls into operatic mannerisms, even into an affected, un-devotional melodiousness, as in the tenor solo "Domine Deus." But mostly this work is austere beautiful, and, as always with Rossini, vital. Solo singers came to the fore in this work more than in any other of the concerts. Mention must be made of Lucille Udovick's moving interpretation of the "Crucifixus." This American singer is acquiring quite a reputation in Italy this year. Also excellent were Oralia Dominguez, Amadeo Berdini, and Giorgio Tozzi.

Mr. Previtali, with the full forces of the Santa Cecilia chorus and orchestra, gave a grandiose performance of Beethoven's "Missa Solemnis" — a work less at home in the San Pietro Basilica than in a concert hall.

The festival was completed by two performances of "Parsifal," a mystic work, in some senses, but a far cry from the "Laudes Evangelii." Performed without a single cut, and lasting from 6 p.m. to after midnight, this event was remarkable for the excellence of the German principals, particularly the fine male leads, Bernd Aldenhoff (Parsifal), Otto von Rohr (Gurnemanz), and Gustav Niedlinger (Amfortas).

The stage direction by Frank de Quell and Cajo Kuhnly's scenery solved the problems of Wagner's crumbling castles and gardens that become deserts, by abandoning realism, presenting us with a largely symbolic interpretation. The stage movement tended to be too conventionalized, with an absence of natural movement, especially among groups of minor characters, which Mr. De Quell tends to move about in solid blocks, keeping them immobile for long periods. Wagner does not require fussy stage action (nor does any opera), but some scheme of natural action must be planned to break the long musical periods and give some visual relief to the spectator. The whole production, with the Florence Maggio Musicale orchestra and chorus, was musically well prepared and controlled, under Tullio Serafin.



IN CONCERT PREMIERE

When the Columbia Concert Trio appeared on the Community Concert series in Scranton, Pa., they played the first concert performance of Robert Russell Bennett's "Four Dances for Piano." From the left: Teresa Testa, violinist; Richard Gregor, pianist; Mrs. H. R. Van Deusen, Jr., president of the Scranton Community Concert Association; and Ardyth Alton, cellist

### ALUMNI

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## Metropolitan Newcomers

(Continued from page 8)  
and Lisa Della Casa, who will sing Eva, since all four appeared together in the opera during the 1952 Bayreuth Festival.) When Mr. Edelmänn makes his debut here as Sachs, he will repeat his best-known and favorite role.

Born in Vienna, the singer spent his youth studying voice and training to be a prize fighter. However, when he was twelve, he heard the tenor Leo Slezak, and, as he says, "this celebrated singer made such a strong impression on me that I knew immediately I must study music". In 1938, after six years of work, Mr. Edelmänn made his operatic debut in the small theater of Gera, near Leipzig. Two years later came a season in Nuremberg and then seven years of military service.

In 1947 he returned to Vienna, where he made his debut as the Hermit in "Der Freischütz", at the Staatsoper. His first years there were spent mastering a long list of roles, and when it was decided to mount "Falstaff" in a new production, the late Clemens Krauss insisted that Mr. Edelmänn sing the title role.

In 1951 he undertook his first Wagnerian roles: Amfortas, at La Scala, under Wilhelm Furtwängler, and Sachs, at Bayreuth under Herbert von Karajan. As to other Wagnerian roles, he says, "I am too young yet for Wotan. . . . But when I reach forty, I would like to start singing this part too."

Kurt Boehme, always the jovial, smiling man, was born in Dresden, where he also spent the first nineteen years of his singing career. Originally slated to be a violinist, he played with the Dresden concert orchestra. One night, at the age of seventeen, he attended a small musical soiree, at which he played the violin and later sang some lusty folk songs. A chance guest, the late Fritz Busch, exclaimed after the songs "This is a voice! You must do something about it."

### Debut under Fritz Busch

Mr. Boehme eagerly followed the suggestion, and five years later, in 1930, he made his debut under Busch at the Dresden Staatsoper. In his long term with the company, he mastered no less than 120 roles. There followed the usual succession of guest appearances with many German companies, including Munich, the troupe that now claims his first allegiance.

Born in Pesaro, Renata Tebaldi started singing purely for her own amusement and pleasure, but upon the insistence of several close friends, she began to train for the opera stage. Today her enormous repertoire includes leading soprano roles in such operas as "Otello", "Lohengrin", "Andrea Chenier", "William Tell", and "Eugen Onegin". Someday she hopes to sing the name part of Zandonai's "Francesca da Rimini", but for the moment Violetta is her favorite role.

In addition to appearing in all the leading Italian opera houses, Miss Tebaldi is known to audiences in Barcelona, Lisbon, Edinburgh, and London, in South

American capitals, and in San Francisco.

Giuseppe Campora was born in Tortona, Italy, 31 years ago. He has already sung in many of the principal opera houses on both sides of the Atlantic, and this past summer he made his first appearance at the Teatro Colón in Buenos Aires. He is best known in the United States for his performances in recorded versions of "Tosca" and "Madama Butterfly", and he and Miss Tebaldi sing the music of Radames and Aida in the forthcoming motion-picture version of Verdi's opera. The tenor is due to arrive in this country on Christmas Eve.

### New Conductor

The new conductor, Rudolf Kempe, was born near Dresden in 1910 and had his musical studies at the orchestral school of the Staatskapelle in Dresden. In 1929 he became first oboist of the Gewandhaus Orchestra in Leipzig, and in 1933 a *correpititor* at the Leipzig Opera. In 1936 he was appointed conductor there. In 1942 Mr. Kempe was named first conductor at the Municipal Theater in Chemnitz, succeeding to the general musical directorship there in 1946. Two years later he was general musical director at the National Theater in Weimar. From 1949 to 1952 he occupied the same post at the Dresden State Opera, and since the latter year has been general music director of the State Opera and conductor of the symphony concerts in Munich. He has filled guest engagements in many European cities.

Although the careers of the new American-trained singers have been fairly well documented here in the past, a capsule resume of their careers is also in order.

Laurel Hurley, who was born in Allentown, Penna., and sang in church choirs in her youth, studied voice with Ernestine Hohl Williams and made her debut at sixteen as Kathie in a Broadway production of "The Student Prince". For the last two seasons the soprano has been a member of the New York City Opera, where she has sung many leading roles, from Sophie in "Der Rosenkavalier" to Magnolia in "Show Boat". Miss Hurley has also appeared with other opera groups and as soloist with orchestras in Chicago, Buffalo, Havana, and New York.

Shakeh Vertenissian is an Armenian by birth and was living in Lebanon when she was advised to come to the United States to study singing. She entered Peabody Conservatory of Music in Baltimore in 1946. Five years later the soprano won a radio audition sponsored by the Baltimore Civic Opera. Her appearances in that city have included also oratorio and recital events. As a pupil of Rosa Ponselle, she was brought to the attention of the Metropolitan and Mr. Bing last year by the former Metropolitan diva, and was immediately offered a contract after an audition.

Ralph Herbert was born in Vienna but is now an American citizen. The baritone came to this country in 1936 and is well known to audiences here through appearances

with the NBC Television Opera Theater in such roles as Figaro and Baron Ochs. He has sung for ten seasons with the New York City Opera and with the San Francisco Opera Association, and has appeared in many other opera and light opera assignments in New York.

Calvin Marsh, born in Renovo, Pa., attended school in Morrisville, N. J., later studying at the Westminster Choir School in Princeton and at North Texas State Teachers College, in Denton. Last year the baritone won the American Theater Wing's award of a Town Hall recital and toured with Charles L. Wagner's opera company.

Louis Sgarro, who was born on Long Island, went to Italy for voice study on the advice of Giovanni Martinelli and Mrs. John McCormack. While there, Victor de Sabata heard the bass sing and offered him a contract at La Scala, where he made appearances. Mr. Sgarro was a winner in last season's Metropolitan Opera Auditions of the Air. Last summer he sang Mephistopheles in Gounod's "Faust" and Truffaldino in "Ariadne auf Naxos" at the Central City Festival in Colorado.

### Kubelik Named Covent Garden Musical Director in 1955

LONDON. — Rafael Kubelik has been appointed musical director of the Covent Garden Opera. He will assume his regular duties in October, 1955. He will, however, be a guest conductor with the forces next April. The company has been without a permanent musical director since 1951, when Karl Rankl resigned the post. Mr. Kubelik was musical director of the Chicago Symphony from 1950 to 1953.

  
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## Berlin Festival

(Continued from page 7)  
with an orientation towards Bartok, Ravel, and Hindemith.

The other piece, after Garcia Lorca's drama, "Dom Perlimpin Love Belisa," is called "The Red Mantle." It is a grotesque tragedy about an old man in love and his young unsatisfied wife, who dreams on her wedding night of three adventures: with a centaur, a Negro, and a murderer. Luigi Nono has composed a score of the thinnest sort, often merely hinting at its points, a new kind of music that is even more daring than Anton von Webern and Edgar Varèse and that aroused hostility in some quarters. The work contains great and original beauties and is a complete novelty in the realm of ballet music. Among the outstanding dancers were Suse Preisser and Gisela Degee as the two Mélisandes (Miss Degee also took the role of Belisa); Gert Reinholm and Rainer Kochermann as the two aspects of Pelléas; and Erwin Bredow, as Perlimpin. Jean-Pierre Ponnelle's scenery for "The Red Mantle" was of startling beauty.

### Cycle of Pantomimes

In Berlin's smallest theater, the Tribune, a cycle of pantomimes was given which opened with an evening of animal stories. Goethe's fragment "Die Vogel" (after Aristophanes) was performed with a pretty score of Stravinskian derivation by Klaus Jungk. Also on the program were Prokofiev's "Peter and the Wolf" and Stravinsky's "Renard." Berlin's best dancers took part: Suse Preisser, Friedel Herfurth, Erwin Bredow, and Rainer Kochermann. They performed the works in a childlike style reminiscent of the more serious cabaret, which was not quite satisfactory in "Renard." The music was conducted by Mathieu Lange with some good singers and instrumentalists in a recording that was played over a loudspeaker. If this practice becomes general, the musicians will soon become extinct. Furthermore, the artistic effect is unsatisfactory.

In the concert hall we heard solo recitals by Camilla Williams and Gerard Souzay and a joint recital by Erna Berger and Dietrich Fischer-Dieskau. The Berlin Philharmonic gave six concerts. Wilhelm Furtwängler conducted a program made up of his own E minor Symphony, a work of the Brahms-Bruckner tradition lasting seventy minutes, and the Beethoven First. Herbert von Karajan conducted a dazzling performance of Bela Bartok's Third Piano Concerto, with Geza Anda as the virtuosic soloist (framing it with Mozart's E flat major Symphony and Brahms's C minor Symphony). Otto Klemperer (seated on a stool because of his physical weakness) conducted Stravinsky's "Petrouchka" Suite No. 2, Brahms's Haydn Variations, and Beethoven's Seventh.

Notably original were three programs of Berlin music. From the eighteenth century were works by W. F. Bach, Frederick the Great, Christoph Nichelmann, Georg Benda, and J. S. Bach, conducted by Hans von Benda. From the nineteenth were a Mass by Weber; opera fragments by Spontini, Meyerbeer,

and the poet E. T. A. Hoffman; and a brilliant Symphony in C minor by the fifteen-year-old Mendelssohn, conducted by Mathieu Lange, with Margarethe Klose and Helmut Krebs among the soloists. From the twentieth century were Schonberg's "Pierrot Lunaire"; comedy overtures by Busoni and Hindemith; Blacher's First Piano Concerto; and, as a Da Capo success, three songs from Kurt Weill's setting of Georg Kaiser's "Silbersee," conducted by Richard Kraus, with Jeanne Héricard and Gerty Herzog as soloists.

The attempt to transplant the John Latouche "Ballet Ballads" from Broadway to the Kurfürstendamm was only half successful. Egon Monk's scenic production was less precise than the New York version. The genre itself seemed like a weaker continuation of the sort of literary miniatures that were created in the 1920s in Berlin with much grace. Musically, the choruses in "Susanna" were most pleasing. The diseuse Tatiana Sais and the exotic dancer Wiet Palar enjoyed personal successes as soloists.

Of the programs offered by the Grand Ballet of the Marquis de Cuevas, the most appealing work was "Idylle," a story of married life among the horses, with weak music by François Serette but charming choreography by George Skibine. Marjorie Tallchief and Vladimir Skouratoff were the leading dancers.

Yoshio Aoyama of Tokyo performed Japanese folk dances in authentic style; and the lovely Michi Tanaka sang Japanese folk songs, with strongly westernized piano accompaniments, in highly artistic fashion.

### Mrs. Witherspoon To Become Manager

Mrs. Herbert Witherspoon has resigned her post as director of the Metropolitan Opera Guild, according to an announcement issued on Oct. 2 by the opera management. Her resignation will take effect at the end of the fiscal year, May 31, next.

Mrs. Witherspoon will enter the field of music, theater and lecture management in Denver. Her associates in the new firm, Witherspoon-Grimes Enterprises, Inc., will be Polly Grimes, also of the Guild staff, and the latter's brother, Joseph I. Grimes, of Denver. The organization will begin its activities next season, and will also undertake television, radio and public relations work in other fields. Mrs. Witherspoon will take up residence in Colorado early next year. But she will supervise the activities of the guild's chief administrative office until May 31, commuting between New York and Denver.

Her association with the Metropolitan Opera Guild dates from 1935, when she became its secretary, following the death of her husband, Herbert Witherspoon, soon after he was appointed successor to Giulio Gatti-Casazza as general manager of the Metropolitan. From 1940 to 1944, she was executive-secretary of the American Guild of Musical Artists, and returned to the Guild in 1944.

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# Orchestra Openings

(Continued from page 6)  
When he first appeared upon the newly scraped and polished stage, orchestra and audience rose in greeting. The applause was warm, spontaneous and heartfelt: the conductor's bowing and smiling response to it plainly of the same nature.

His opening program was planned partly for the exigencies of broadcasting, for this year the Boston Symphony replaces Toscanini and the NBC Symphony upon the Saturday evening broadcasts of the NBC network. The list began with the Overture to Wagner's "Tannhauser" (played almost slower than possible!), and included the Variations, Chaconne and Finale by Norman Dello Joio; the "Leonore" Overture, No. 2, of Beethoven, and the "New World" Symphony by Dvorak.

The last-named, performed in observance of the fiftieth anniversary of the composer's death, went well and with new vigor, although to judge by some peculiar maladjustments of balance between the instruments, Mr. Munch has

made recent acquaintance with the work.

The music of Dello Joio made much better impression than when Thor Johnson, as guest conductor in 1949, had introduced the work to Boston.

Little was changed on the visual side at Symphony Hall. There were but three new faces in the orchestra: Jesse Ceci, who has joined the violins; John Fiasca, new member of the viola section; and Charles Yancich, who already has been a player on call, and now assumes the position of alternate first horn. But in the aisle seat in the first balcony which used to be occupied from time to time by George E. Judd, now sits the Boston Symphony's new, able young manager, Thomas D. Perry.

At the second pair of Friday afternoon-Saturday evening concerts, Oct. 15 and 16, Mr. Munch conducted the American premiere of a relatively new Violin Concerto by Mario Peragallo. The work had won first prize at the international festival in Rome, last April. In Boston the soloist was the esteemed Joseph Fuchs, who, since his music had arrived but very recently from Italy, read from the notes.

Peragallo is a Roman, now 44, obviously a man of talent and independent mind. His concerto, somewhat in the twelve-tone style, part free invention, is essentially musicians' music and likely will not make many immediate friends among the public. While the solo part is most demanding and has some good pages, the orchestra has mostly the best of it. It is a highly detailed, calculated score, more tricky than complex, I suspect, with frequent changes of rhythm and meter, and some ingenious combinations of both. Mr. Fuchs, a true artist, deserves admiration for his labor of love in performing it.

All in all, the concert of Friday was one of the best Mr. Munch has conducted. He read Gluck's "Alceste" Overture most nobly, and the Bach D major Suite, No. 4, cleanly and healthily. Beethoven's Seventh Symphony, which completed the program, was similarly well done.

—CYRUS DURGIN

board of the union immediately afterward, include a \$2.50 increase over the \$140 minimum weekly wage for a 31-week season this year; another \$2.50 raise for next season, to last 33 weeks; and a final \$2.50 addition for a 32-week series in 1956-57.

Because the local's by-laws permit negotiation of contracts only for a maximum of two years, the local's board was hesitant about accepting this arrangement. But A. A. Tomaci, the secretary, suggested an "expression of sentiment" from the members of the orchestra. The musicians were called to this meeting on the stage of the Academy of Music at 2:30 on the afternoon of Oct. 11, and they approved the new contract. The executive board then convened in a dressing room and later announced that they "reluctantly accepted" the terms. Eugene Ormandy began rehearsing at 4 o'clock for that evening's opening concert.

With so little time Mr. Ormandy and the orchestra accomplished an enviable tour-de-force in playing as well as they did. But let us not altogether close our eyes to the benefits of further rehearsal. A tenseness was noticeable in the opening "Classical" Symphony of Prokofiev, and Stravinsky's difficult "Petrouchka", which followed, was not as smoothly played as it might have been. The last half of the program consisted in a superb performance of Tchaikovsky's Fifth Symphony: all the famous luster and the sweep of this mighty organization were well in evidence.

The really formal opening of the Philadelphia Orchestra's season occurred on the following Friday afternoon, October 15. Mr. Ormandy presented his second program before an audience that was kept down in numbers by the unwelcome arrival of Hurricane "Hazel".

Normal Dello Joio's "Epigraph" enjoyed its first performance in Philadelphia, and William R. Smith's arrangement of the Bach Arioso from Cantata No. 156 was heard for the first time anywhere. Dello Joio's piece, written in memory of a philanthropic Philadelphia, A. Lincoln Gillespie, Jr., is

scored in the form of a three-part song. It is a composition of deep personal feeling, containing moments of expansive nobility, and some final pages that were deeply affecting in their tasteful sensitivity. As for Smith's arrangement, it was reverent and very right in treatment—among the best we have heard.

The program also offered Mr. Ormandy's forthright and often brilliant accounts of the Beethoven Symphony No. 2, Respighi's "Pines of Rome", and Strauss's "Till Eulenspiegel". —MAX DE SCHAUSEN

## Cleveland

THE opening of the 37th season of the Cleveland Orchestra provided a thrilling beginning to the 1954-55 period of music in Cleveland. In his eighth season as musical director and conductor of the orchestra, now numbering 100 players, George Szell chose a program of wide appeal for the Thursday and Saturday evenings, Oct. 7 and 9.

A majestic performance of the Prelude to "Die Meistersinger" of Wagner was followed by the delightful "Queen Mab" Scherzo from Berlioz's "Romeo and Juliet". Ravel's Second "Daphnis et Chloe" Suite, concluded the first half of the program.

A perennial favorite, Tchaikovsky's Symphony No. 5, in E minor, brought the evening to a close.

Two full houses marked the gaiety of the full-dress parade of opening night, and general enthusiasm on the part of the audiences marked the response to the almost "mid-season perfection" of the orchestra's playing under the inspiring leadership of George Szell, newly returned to this country after a triumphant summer abroad. An added note to the festivities was the fresh look given to Severance Hall. New draperies, designed and executed under the direction of Kenneth Oldman, of the Higbee Company, replaced the original hangings, which had served since the hall's opening in 1931—a term of 23 years!

—ELEANOR WINGATE TODD

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## Philadelphia

AFTER an impasse of some weeks and a cancellation of the first two concerts of the season, scheduled for Oct. 8 and 9, the Philadelphia Orchestra entered into a new two-year contract on Oct. 11 with Local 77, American Federation of Musicians, with an added "gentleman's agreement" covering the third year.

The final settlement came only four hours before concert time on Oct. 11, and the players appeared that evening in street clothes.

The settlement was reached in a conference between Samuel R. Rosenbaum, a member of the Orchestra Association's executive committee, and Romeo Cella, president of Local 77, at union headquarters at the invitation of the latter. The terms of the agreement, which were considered at a special meeting of the eleven-member executive



IOWA INTERLUDE

Before the performance, members of the De Mille Dance Theater are shown with officers of the Des Moines Civic Music Association. From the left, Mrs. Paul Hintz, president; James Mitchell and Lidija Franklin of the De Mille group; Sam Shloss, business manager of the Des Moines CMA; and Mrs. D. J. Goode, vice-president

## New York City Opera

(Continued from page 25)

the soprano sang with lovely simplicity of line and purity of tone.

Among other outstanding performers were Frances Bible, an inimitable Nicklaus; Michael Pollock, a genially comic Spolanzani; and Gloria Lane, singing richly in her first appearance as Antonia's mother.

Others were Luigi Vellucci (Cochenne, Pittichinaccio, Franz), Leon Lishner (Crespel), Emile Renan (Schlemil), Thomas Powell (Luther), Charles Kuestner (Nathaniel), and Arthur Newman (Hermann).

—R. A. E.

### Madama Butterfly, Oct. 16, 2:30

Dolores Mari sang her first Cio-San with the company in this performance. Miss Mari appeared to be a gifted young woman with a voice that is not quite yet up to the more dramatic pages of Puccini's score; yet she was to be admired for not pretending that it was. She never forced, always used her voice honestly, and in the more intimate passages, she brought a pastel loveliness to the music. Her acting of the role was a little tentative, a little two-dimensional, but again there were both honesty and promise, as well as moments of touching expressivity. The rest of the cast was familiar: Rudolf Petrak as Pinkerton; Edith Evans as Suzuki; Richard Torigi as Sharpless; Michael Pollock as Goro; and Mary LeSawyer, Emile Renan, Leon Lishner, and Thomas Powell. Thomas Martin conducted.

—W. F.

### Die Fledermaus, Oct. 16

Two principal changes occurred in the performance of Johann Strauss's comic opera. Phyllis Curtin sang the role of Rosalinda for the first time with the company. She seemed musically secure in the part, delivered her arias and ensemble contributions with good musicianship and clear tone, and acted with pleasing vivacity. Miss Curtin did not have all the sensuous quality called for in the "Czardas," but she presented a convincing characterization for the most part. John Reardon made his debut with the company, singing the role of Dr. Falke with poise and dramatic conviction. He was notably successful in his aria in the ball scene, which he gave the proper sentimental feeling, and in general presented a credible picture of a Viennese man of the world. Others heard in commendable portrayals were Ernest McChesney (Eisenstein), Laurel Hurley (Adele), Jon Crain (Alfred), Richard Wentworth (Frank), Luigi Vellucci (Blind), Donald Gramm (Orlofsky), and in speaking roles Jennie Andrea (Sally) and Collee Worth (Frosch). Thomas Powell was Ivan, Ethel Winter, Donald McKayle and Alvin Schulman were the solo dancers in the interpolated "Blue Danube" ballet in Act II. Thomas Martin again conducted.

—R. M. K.

### Other Performances

The season's first performance of "La Cenerentola," on Sept. 30, brought Rosemary Kuhlmann as a last-minute replacement for Frances Bible in the role of Angelina. (Miss Bible returned to the cast in the second performance on Oct. 9.) Laurel Hurley and Edith Evans were the ill-intentioned sisters, and John Druary, Donald Gramm, Richard Wentworth, and Arthur Newman filled the principal male roles. A novelty was the new choreography by Charles Weidman in the final scene. Joseph Rosenstock conducted.

"La Bohème" was presented on Oct. 3 with Dolores Mari, Jon Crain, Richard Torigi, and Peggy Bonini heading the cast and Thomas Martin conducting. Mr. Martin also con-

ducted "Madama Butterfly" the previous evening, in which Cornell MacNeil sang his first Sharpless. Ellen Faulk, Edith Evans, Rudolf Petrak, and Luigi Vellucci sang their familiar leading roles.

Leon Lishner made his first appearance as the King in the "Aida" of Oct. 10, and the second "Falstaff" on the 14th brought Richard Wentworth in the title role. The casts were otherwise unchanged from earlier performances.

### Ann Arbor Series Lists 26 Events

ANN ARBOR, MICH. — Twenty-six concerts have been scheduled by the University Musical Society for its 76th annual season at the University of Michigan during the academic year 1954-55. Listed in chronological order, covering the several series, are the following events: Roberta Peters, Oct. 4; Eleanor Steber, Oct. 10; Società Corelli, Oct. 15; Boston Symphony, Oct. 20; Concertgebouw Orchestra of Amsterdam, Oct. 27; Cleveland Orchestra, Nov. 7; Jorge Bolet, Nov. 15; Leonard Warren, Nov. 21; a performance of "Messiah" by the University Choral Union and the University Musical Society Orchestra under Lester McCoy, with soloists Lucine Amara, Lillian Chookasian, Charles Curtis, and Donald Gramm, Dec. 4 and 5; Robert Shaw Chorale, Dec. 6; Vienna Choir Boys, Jan. 16; Isaac Stern, Feb. 10; Budapest Quartet, Feb. 18, 19, and 20; Zino Francescatti, March 7; Berlin Philharmonic, March 15; Walter Gieseking, March 22; and the New York Philharmonic-Symphony, May 22. The 62nd annual May Festival of six concerts will be held May 5 through 8.

## CONCERTS

(Continued from page 24)

round effects were irresistible. Other items in the program were repeats of Thursday night's concert.

—R. K.

### Quartetto Italiano Hunter College Auditorium, Oct. 17

The Quartetto Italiano (Paolo Borciani and Elisa Pegreffi, violins; Piero Farulli, viola; and Franco Rossi, cello) opened the twelfth season of concerts at Hunter College with a program containing the Schubert "Quartettssatz" in C minor, Brahms's B flat major Quartet, Op. 67, and the Debussy Quartet.

—N. P.

### DePaur Infantry Chorus Hunter College Auditorium, Oct. 17

The DePaur Chorus was heard at Hunter College under the auspices of the Brotherhood of St. Andrew, of St. Luke's and St. James Churches. To contemporary works in the program were Ulysses Kay's "Triumvirate" and "Dirge for Two Veterans" by Normand Lockwood. The remainder of the program listed works of German, French and English origin.

—N. P.

### Joan Field, Violinist Town Hall, Oct. 17

Joan Field had prepared a widely diversified program ranging from Corelli's "La Folia" to Mana-Zucca's "Frolic," a highly taxing bravura piece. Miss Field, a vivacious and well-poised artist, offered Brahms's D minor Sonata, in which her lustrous tone eloquently expressed the peaceful contentment of the Adagio. Mozart's A major Concerto, No. 5 (nicknamed

the "Turkish") was executed with lightheartedness. As the *pièce de résistance* Miss Field had chosen the late Charles Ives's Sonata No. 1, whose first radio as well as concert performance had been played by her. It proved anew to be an arresting work, melting classical and modern influences and bringing them to a passionately defiant and strongly individualistic climax. In the closing group Chausson's "Poème" was paired with Sarasate's Spanish Dance No. 8. Leopold Mittman was the expert accompanist.

—R. B.

### Hurtado de Cordoba Company in Debut

Hurtado de Cordoba and his Ballet Espanol opened two weeks' engagement at the Forty-Eighth Street Theater on Oct. 10. The Spanish dancer, who is 26, was born in Madrid, and has been dancing since the age of fifteen. He made his United States debut after tours of Europe and South America.

Mr. De Cordoba had a considerable command of traditional Spanish dance idioms, including a good stance, agile footwork and remarkable ability to play the castanets. But he had little of the fire, poise, or eloquence of the great flamenco artists. The ensemble included two other male dancers and five women, as well as two guitarists, Carlos Ramos (who plays two solo groups well) and Ricardo Modrego. The program offered a large assortment of flamenco and folk dances, but it was seasoned with some rather obvious night-clubbish features, and there were far too many changes of sets, costuming and the like. Gripping, in a sort of revue technique, was the lushly mimed "Venta del Puerto," a triangle of jealousy and murder in an inn at the port of Aventura. In this piece Mr. De Cordoba was assisted by Dorita Burgos, Elci Galergo and Luis de Caceres.

The program also included "Cafe de Chinitas," a study of a "singing cafe" of Seville; and the "Danzas del Siglo XIII." This section offered an Intermedio, a Serenata and a Bolero Clasico.

The musical direction was under James Leon, who conducted a small ensemble in some of the numbers. The company included, besides those already named, Maria de Alba, Beatriz Trujillo, Lydia Rico, and a dance pair, Djennan Lorca and Jesus Sevilla, who scored in several duos.

—R. M. K.

### American Savoyards In Brooklyn

The American Savoyards, a youthful Gilbert and Sullivan company that has been developing in recent seasons in off-Broadway auditoriums, last spring enjoyed an extended run in a Broadway theater and last summer appeared at the Carter Barron Amphitheater in Washington, D. C. It began its 1954-55 season with a week-long stay at the Brooklyn Academy of Music, offering eight presentations of four works.

Judging by a performance of "The Mikado" on Oct. 11, the ensemble is worth all the praise it has been getting. It works, of necessity, economically, without sets, with an accompaniment consisting only of a pianist (Lucille Burnham, musical director) and Hammond organist (Keith Verhey), and with a chorus restricted to ten singers. However, the performers were handsomely costumed and made judicious use of a few props and platforms.

Most important, Dorothy Raedler, producer and director of the group, has instilled a sense of discipline and style into the company that was little short of remarkable. If memory serves, the stage action followed closely that of the D'Ovly Carte company and was admirable in its precision of movement. The vocalism was expert, the voices generally attractive, and the all-important diction a model of clarity. Although the company probably deserved credit for its over-all teamwork, the performance of Rue Knapp, a wonderfully ingratiating and amusing Ko-Ko, stood out and gave the production an extra glow.

—R. A. E.

### New Chamber Series To Be Launched in Tulsa

TULSA, OKLA. — Rosalie Talbot, pianist and teacher, has inaugurated here a new series of programs, which she is calling Concerttime. The initial program was given on Oct. 5 in Kendall Hall, with Albert Tipton, solo flutist of the St. Louis Symphony, and Mary Norris, pianist, in a joint recital. Three concerts are planned. Aim of the series is to fill a need for the performance of unusual solo and chamber music. Young artists, not yet established in the concert field, will be engaged for the series as well as better-known recitalists.

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## Tending the Grove

(Continued from page 10)

cludes a vast number of articles on matters previously dealt with but not entirely replaced by other contributors.

For the rest, everything has been revised and re-edited, sometimes to a considerable extent, with the inclusion of such corrections as recent research has suggested, sometimes merely in details of presentation and what our printers and publishers call "house style"—uniformity in the use of punctuation, quotation marks (single and double), italics, capitals, in the layout of dates, indented quotations, and so forth. In the matter of "house style" Grove V will be clean, and if not entirely spotless, I hope the spots will be considered incidental to the beauty.

Among the purely editorial tasks that produced new features I should just like to mention a few of the most useful—as I hope they will be found. There are very complete catalogues with dates, opus numbers, authors of words of vocal works and sometimes even dedications, all those for the greater composers being elaborately tabulated in columns. There are cross references, under authors' names, to all musical works based on ballets, symphonic poems, overtures, choral works, etc. There is a large appendix showing the chronology of composers from 1400 to 1954, with dates of birth shown in smaller type. At the end of the article on instruments is a full alphabetical index to all the illustrations of instruments (nearly 400) to be found on the plates (of which there are 76 in all) and in line blocks on the text pages.

All the building and rebuilding has taken eight years. And now that the work is to appear next month, it will have begun to go out of date. Such is the fate of all books of reference, part of whose function is to chronicle current events. If only I could have imposed an eight-year moratorium on composition, Grove V would have been even more serviceable; but if it is not, that is the composers' fault rather than mine, for I cannot arrest musical history any more

than Mrs. Partington could hold back the encroaching sea.

Well, if such things beyond my control are the only fault that is going to be found with Grove V, I shall be happy enough. I can think of others, but shall be discreetly silent about them, hoping that perhaps nobody else will become aware of them. Except one, which is too evident to be overlooked, since it appears at once in the title: Grove's is not a "dictionary", if that means simply a book of defining terms. It is much more—an encyclopedia. But it started life under a name that has become too well established to be changed, now it has reached the age of 76.

### Nola Studios Launch Audition Film Plan

A group plan for providing musical artists with an audition film at less than usual costs has been instituted by The Penthouse Studios, of V. J. Nola, Steinway Hall. The project gives three or more artists the chance to share the expense, and still secure an audition film of high quality, according to Vincent Nola, head of the firm, who supervises the entire production.

Angelo Carlino, manager of opera and concert artists, has been appointed director of artist relations for the Penthouse Studios, a newly created post. Mr. Carlino will act as liaison executive between the recording artist and the engineering department.

"Mr. Nola has taken this step to insure that his greatly expanded facilities will retain the personal touch he has imparted to them since the studios were created twenty years ago," an announcement states.

### School Music Heads Will Meet in Los Angeles

LOS ANGELES—The thirtieth annual meeting of the National Association of Schools of Music will be held at the Statler Hotel in this city, Dec. 29 through 31 next. Official delegates will include heads of 225 member schools. A review of the history and future plans of the NASM will be given.

Piccagliani



BIG NOSE

Ramon Vinay in the title role of Alfano's "Cyrano", at La Scala in Milan, talks over some facets of the work with Maria Callas, soprano

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